

# THE MUSICAL TIMES

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MICHAELMAS HALF-TERM begins Monday, November 6.  
Entrance Examination, Wednesday, November 1, at 3.

Lecture by Tobias Matthay, Esq., F.R.A.M., on "The Foundations  
of Pianoforte Playing," Wednesday, November 1, at 3.15.

Fortnightly Concerts: Saturdays, November 11 and 25, at 8.

Chamber Concert, at Queen's Hall, Monday, November 20, at 3.

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FIFTEEN FREE OPEN SCHOLARSHIPS will be competed for  
in January, 1906. Last day for receiving Official Entry Forms, accom-  
panied by stamped Certificate of Birth, is December 21 next.

The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will  
take place in April, 1906.

Syllabus and official Entry Forms may be obtained from

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1905: NOV. 4; NOV. 18; DEC. 2; DEC. 16.

1906: JAN. 20; FEB. 3; FEB. 17; MAR. 3.

SATURDAY, NOVEMBER 4, at 3 o'clock.

Theme (with Variations) and Rondo from Serenade No. 10, .. .. Mozart

in B flat, for Wind Instruments .. ..

Brandenburg Concerto No. 6, in B flat, for Violas, Cellos, .. .. Bach

and Basses .. ..

(First performance in England.)

Variations on an Original Theme for Orchestra (Op. 36) .. .. Elgar

Adagio from the Ballet Music ("Prometheus") .. .. Beethoven

Solo Violoncello—Mr. JACQUES RENARD.

Symphonia Domestica .. .. Richard Strauss

(Conducted by the Composer.)

Conductors—Dr. RICHARD STRAUSS and Mr. HENRY J. WOOD.

SATURDAY, NOVEMBER 18, at 3 o'clock.

Overture, "Le Nozze di Figaro" .. .. Mozart

Violin Concerto in A major .. .. Mozart

Overture, "Don Giovanni" .. .. Mozart

Violin Concerto No. 22, in A minor .. .. Viotti

Symphony No. 3, in E flat ("Eroica") .. .. Beethoven

Solo Violin—Herr FRITZ KREISLER.

SATURDAY, DECEMBER 2, at 3 o'clock.

Adagio and Fugue in C minor, for Strings .. .. Mozart

Symphony No. 5, in E minor (From the "New World") .. .. Dvorák

Concerto in A major, for Pianoforte and Orchestra .. .. Liszt

Overture, "Euryanthe" .. .. Weber

Solo Pianoforte—Signor FERRUCCIO BUSONI.

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"REQUIEM" .. .. BRAHMS.

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"SAMSON AND DELILAH" .. .. SAINT-SAËNS.

FEBRUARY 10, at 8.

### FESTIVAL SELECTION.

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Solo-playing Tests are:—Sonata in D minor, No. III. (last movement  
"Vivace," only), J. S. Bach (Peters, Vol. 1, p. 30); (Novello & Co.,  
Book 4, p. 118); (Augener & Co., Vol. 8, p. 546); (Breitkopf & Härtel,  
Vol. 6, p. 46). Sonata in A, No. III., Mendelssohn (Novello & Co.);  
(Augener & Co.). Fugue in D major, G. E. Eberlin (Novello & Co.);  
(Augener & Co., "Cecilia," Vol. 2, p. 102).

The A.R.C.O. Examination begins on January 8, 1906. The subject  
for the Essay will be taken from "The Art of Music," Sir Hubert Parry  
(Kegan, Paul & Co.).

The Book of Examination Papers may be obtained by Members,  
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AS PERFORMERS.—Muriel Gibb, Dorothea Hemmings.

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AS TEACHERS.—Edith Adams, Frances Louisa Ade, Mary Aitken,

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Dennison Baxter, Catherine Isabel Bennett, Clara Salisbury Berry,

Kathrine Mary Best, Louie Betley, Louisa Blackburn, Evelyn Mary

Buckmaster, Alice Mary Bunting, Grace Coghlan, Janet Lang Cross,

Elizabeth Crowley, Esther Elizabeth Crowson, Jane Elizabeth

Darnborough, Aletheia Davies, Catherine Mary Dawson, Annie Dent,

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Everitt, Margaret Eyres, Rhoda Eliza Helen Forrest, Gracie F. Gibson,

Mary Gibson, Norah Gittins, Betty Maud Goodden, Alice Mary Goyen,

Maude Dorrell Grayson, Cwendolen Fitton Greatorex, Clarence Green,

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Jones, Bertram Roden Hilder, Isabel Helen Hodgson, Lilian May

Hubbard, Edward Ingham, Ethel Mary Jackson, Katie Leonora

Jarman, Dora Mabel Jarvis, Gladys May Jones, Mary Eleanor Kirkby,

Louise Christina Last, Margaret Madeley, Emmeline Lynch Marks,

Kathleen Mary Marsh, Elsie Millicent Marvin, Emily Maude McVeagh,

Nellie Mills, Ida Morris, Mary Lovelace Muirhead, Annie Helen

Munday, Constance Ogilvie, Frances Eleanor Palmer, Margaret

Eleanor Pendry, Joseph Percival, Lilian Phillips, Alfred Billman

Potter, Alice Mary Price, Mary Henrietta Hornby Ramsay, Louie

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Ruth Morley Shipstone, Frances Gertrude Sutton, John Thomas

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Watkins, Ellen Watson, A. Herbert Wayne, Alice Marson Webb,

Herbert Wade Whatmoor, Alfred William Wilcock, Beatrice Emma

Wood, Edith Gertrude Woodall, Florence Irene Yeo.

AS PERFORMERS.—Alison M. Batger, Annie Clayton Corrie, Irene

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Syllabus and further information of Dr. LEWIS, Warden, 42, Berners Street, London, W.

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"Mr. Samuel Masters was very successful in his solo work, "And  
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# The Musical Times.

NOVEMBER 1, 1905.

## WORCESTER CATHEDRAL.

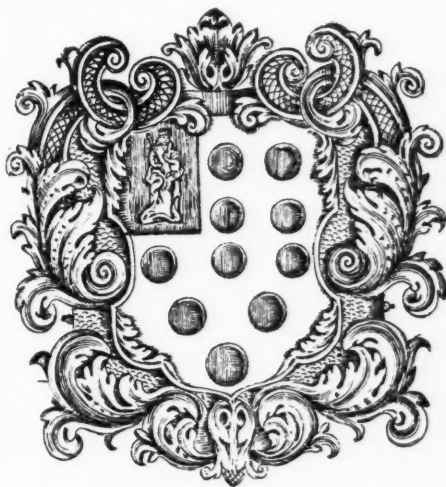
'The Talbot in Sidbury at that old City [Worcester] was our Inne, where we met a good She-Informer, a briske, and merry Hostesse. In this ancient City wee found planted 11. Churches, besides the Cathedrall. . . . 20. Singing Men, 10. Singing Boyes [in the cathedral choir]. After we had heard their voyces, and Organs, at Prayer, view'd their stately, rich glaz'd Cloyster, the Bishops Pallace, and the other Church buildings, there scituated . . . we then march'd into the Towne.' (*From a diary written in 1634.*)

Worcester is *par excellence* an 'interior' cathedral. But the privileged visitor who beholds the fair fane from a Canon's garden is rewarded with a view that is quite picturesque. The ground round about here—the south side of the cathedral—is rich in old-world interest. Entering what is now College Green by the Edgar Tower, we are on the site of the old Benedictine monastery. 'Edgar' is a modern designation as applied to this tower, and was probably bestowed in honour of King Edgar, who in his day had been a great patron of the monastery. Some documentary evidence exists which goes to prove that the tower was built by King John; but probably no part of the structure as it now stands is older than the beginning of the 14th century, though it undoubtedly replaced an older gateway which formed the main entrance to the monastery. In a room in the Edgar Tower are preserved the diocesan records, among them being the bond before marriage entered into by Fulk Sandells and John Rycharde for the marriage licence of 'William Shagspere and Anne Hathwey of Stratford 28 Nov. 25 Eliz.' The refectory (A.D. 1372) is a magnificent apartment, now used as 'big school' of the King's School founded by Henry VIII.; it is probably the finest schoolroom in England. On the other side of the pleasant Green—the russet brown of its stately trees looking beautifully rich in the subdued light of the autumn sun—stood the castle of Worcester, the strong fortress of the 'faithful city'; while on the banks of the silvery Severn, which pursues its silent course at the west end of the cathedral, are the ruins of the monks' infirmary and dormitories.

A hasty portion of prescribed sleep,  
Obedient slumbers—that can wake and weep,  
And sing and sigh, and work, and sleep again,  
Still rolling a round sphere of still returning pain.

To return to the aforesaid Canon's garden, one of those calm retreats that arouse envy in the breast of a busy London man. Here is the lovely old ruin of the noble Guesten Hall, erected in 1320, in which distinguished visitors were entertained by the monks with almost royal hospitality (see p. 710.) The

long tracery windows, now ivy-covered, form a most pleasing prospect, so pleasing indeed that an American young lady once remarked to the fortunate Canon, here 'in residence' that she thought it was very cute of him to have planted such a beautiful ruin in his garden! In the Slype, forming the passage-way from this garden to the cloisters, are some ancient pillars, part of the former Saxon church. By reason of their red-sandstone construction and the highly decorated nature of their vaulted roof, the cloisters at Worcester possess a warmth of colour and richness of effect that entitle them to high rank. The chapter-house, entered from the east cloister, is a happy blending of strength and beauty, its lower part being Norman and the upper part Perpendicular, early 15th century. Its circular form and central pillar, from which spring graceful vaulting ribs, is believed to be the earliest specimen in England of this design, other examples of which are to be found at Westminster, Salisbury, and Lincoln.



THE ARMS OF THE CATHEDRAL.  
FROM A BOOK-PLATE IN THE LIBRARY.

In what respect, or respects, does Worcester justify the designation 'an interior cathedral'? This single question invites many answers. Begun by Bishop Wulstan in the year 1084, and completed about 300 years later, it is all glorious within. Great height in proportion to width, the same roof elevation throughout the entire building, the double transepts, the Early English Choir—these are some of the manifest beauties of this House of the Lord. The charm of variety is here in rich abundance, and yet one feels no harshness in the harmonisation of the whole design. In the nave the two westernmost bays are Transitional Norman, while the remainder of those on the south side are Early Perpendicular, and those of the north, Decorated. This difference in dates is strikingly shown in the capitals of the pillars—the north side being much richer in ornamentation. Here is found one of the earliest examples of the subdivided vaulting



shaft. The Choir (completed in 1218), which is reached by a flight of steps from the nave, is one of the most beautiful of any cathedral. Not only is it one of the earliest buildings erected in the Early English style, but it is one of the most perfect. The large shafts of dark Purbeck marble give added charm to the octangular columns with their exquisite foliated capitals. Other interesting features of the choir are the eastern transepts which, not having coloured windows, give just the needful lightness to this part of the building, and then there are the 14th century misereres—of oak, but as hard as iron—of which a specimen illustration is given below.

No less beautiful is the Ladye Chapel, which is reached from the choir by a flight of steps,

contains a representation of the Creation, in which there is the figure of a *red lobster*!—the monuments are specially interesting. Chief among them is that of King John, who was buried in the cathedral in the year 1216. His regal recumbent monument—the oldest royal effigy extant in England—is now located in front of the altar steps. In 1797 the tomb was opened and the body exposed to the gaze of ‘some thousands of spectators,’ among them being the mother-in-law of the late Dr. William Done, organist of the cathedral 1844-95, therefore this lady had the rare privilege of beholding King John’s red beard. Of special interest is the beautiful chantry erected in 1504 by Henry VII. in memory of his son, Prince Arthur, born in 1486 and married to Katharine of Arragon.



A MISERERE IN THE CHOIR.

whereby its elevation corresponds with that of the nave. Even more refined and delicate in treatment than the choir, its most striking feature consists of the wall-arcading which extends along the entire length of the eastern transepts and the Ladye Chapel. An example of the artistry of those 13th century sculptors is given on p. 707. It represents the dead bursting open their coffins. The most beautiful specimen of this work is a chaste representation of the Crucifixion, in which the sacred figure on the cross and the figures of the two women who stand one on each side, are most refined and pathetic in their treatment. The Norman apsidal crypt, one of only four in England, stands to-day practically in the same form as when Wulstan built it in 1084—nave and aisles complete, but the curved aisle at the east end is walled up. The Holy Communion is annually celebrated in this most beautiful crypt on St. Wulstan’s Day in memory of the saint and other benefactors of ‘The Cathedral Church of Christ and the Blessed Mary the Virgin of Worcester.’

If the stained glass at Worcester is not of supreme importance—the great west window

Here repose the remains of the prince, while around his tomb is the following inscription :

Here lyeth buried PRINCE ARTHUR, the first begotten sonne of the right renowned King Henry the Seventh, which Noble Prince departed out of this transitory life, at the Castle of Ludlow, in the seventeenth yeere of his father’s rayne, and in the yeere of our Lorde God, one thousand five hundred and two.

This chantry is an exquisite specimen of Tudor work—one of the best examples, in fact. The figures at the east end have been much damaged either by Cromwellians, or more probably, as Green surmises, at an earlier date (1549), in obedience to an Act of Edward VI. enjoining ‘that all images of stone, timber, alabaster, or earth be removed’; this chantry, however, still retains much of its former beauty and delicate workmanship.

The wife of Izaak Walton, a half-sister of Bishop Ken, is buried on the left side of the altar in the Ladye Chapel. The inscription on her monument

Another Bull preaches

The boast

THE D

Saint V was c John H compile

—said to have been written by the immortal angler—reads :

*Ex terris*



M. S.

Here lyeth buried, soe much as  
could dye, of ANNE the wife of  
IZAACK WALTON

who was,

A woman of remarkable prudence :  
and of the *Primitive Piety* : her great  
and generall knowledge, being adorn'd  
with such true Humility, and blest  
with soe much Christian meekenesse, as  
made her worthy of a more memorable  
Monument.

She dyed (Alas that she is dead)  
the 17<sup>th</sup> of Aprill 1662 Aged 52  
Study to be like her.

Another inscription may be quoted—that of Bishop Bullingham, a native of Worcester and 'a paynfyl preacher,' who held the See in the 16th century :

N. 1576. B.

NICOLAUS. EPVS WIGORN.

Here borne here Bishop buried here  
A Bullingham by name and stocke  
A man wise married in Godes feare  
Chief Pastor late of Lincoln flocke  
Whom Oxford trayned up in yowthe  
Whom Cambridge Doctor did create  
A paynfyl Preacher of the Truthe  
He chayngd this Lief for happie State  
18 Aprilis 1576.

The See of Worcester, founded A.D. 680, can boast of some distinguished prelates, e.g.,



SPECIMEN OF ARCADE SCULPTURES.

THE DEAD RISING FROM THEIR TOMBS AND PUSHING OPEN THE LIDS OF THEIR COFFINS.

Saint Wulstan, the builder of the cathedral, who was canonized in 1203; Hugh Latimer and John Hooper, the martyrs; Sandys, one of the compilers of the Book of Common Prayer; and, in

later times, Dr. Perowne, and Dr. Gore, now Bishop of Birmingham.



REDUCED FACSIMILE OF THE INITIAL LETTER OF THE REGISTER OF PRIOR MOORE, c. 1518: THE ORIGINAL IS A FOOT SQUARE. ON THE LEFT HAND SIDE IS A JUGGLER; ON THE RIGHT A LUTE PLAYER; BOTH THESE FIGURES ARE INTERESTING AS SHOWING THE COSTUME OF THE PERIOD.

One thousand years old! That is the age of Worcester Cathedral Library. The guide-books state that Lady Godiva founded the library, but this is a myth which, like the story of her famous ride through Coventry, archaeologists have destroyed. Lady Godiva did however present a 'bibliotheca,' in two parts—in other words, a Bible—to the Worcester library. On the shelves are books which are as old as Lady Godiva or the Norman Conquest, as, for example, a much-mutilated Anglo-Saxon missal made for use at Winchester. As Mr. Floyer, the learned ex-librarian says :

It begins with a mass for fair weather on S. Swithin's Day, which seems very appropriate, for the legend says that when the clergy of Winchester attempted to remove the body of S. Swithin, there came on such a storm of rain as effectually stopped the procession, and it continued for forty days. Even in these times it is uncertain to many minds whether S. Swithin has forgiven the insult to his disturbed bones. Perhaps the book was brought to Worcester by Living or Aldred, both of whom came from Winchester to be Bishops of Worcester in the 11th century.

A 12th century MS. is The Commentary of Vacurius on Justinian, the only copy of this work in England. The unique Worcester Service Book (13th century) is a combination of Processions, Antiphoner, Kalendar, Psalter, Litany, Hymnal, Collects, *Sanctorale*, *Dirige*, and Missale, according to Worcester use. The monks of old were very fond of writing upon the fly-leaves of their venerable tomes, the subject of their remarks being very varied. In one there is an Anglo-Saxon charm against fever; in another a preventative against drunkenness, set forth in old English of the 13th century :

Item gif to hȳ yt (hym that) ys dronkelew (sic) ye ashys of (wormwood?) ybrend and he shall nevr be dronke experience seyth yt ys certeyn !

In regard to music, the library contains four of the ten separate voice-parts of Barnard's 'First Booke of Selected Church Music' and a complete set of



WORCESTER CATHEDRAL.

FROM THE SOUTH-WEST AND THE RIVER BANK.

(Photograph by Mr. W. W. Harris, Worcester.)

the 'Musica deo Sacra' of Thomas Tomkins, to which further reference will subsequently be made. From a paper read by the Rev. J. K. Floyer before the Society of Antiquaries we extract the following interesting description of Worcester bindings :

The typical Worcester book is worth describing. It is essentially a home production. The sheep of the farms provided the cover, the oak trees furnished the boards. The quires of vellum are sewn with hemp on ligatures of hide, the ends of which are taken down through holes in the oak boards, brought up again an inch further on, and finished in a neat knot. The ligature is let into the board on both sides so as to provide a smooth surface for the covering skin. A stiffening of plaited hemp is also worked on the upper and lower edges of the back. The whole is then covered with white sheepskin. A strap is riveted with an iron stud on to one front edge of the cover, carrying a brass clasp, which fits on to an iron pin set in a small brass plate about the middle of the reverse cover. Some of these clasps are preserved, and are often chased with some care. A vellum label is then stuck outside the last cover with the title of the book . . . The whole production is most workmanlike and durable, as is proved by the fact that some of these bindings are still supple and in good order after four or five hundred years of wear, dust, neglect, and other destructive influences.\*

\* For further information concerning Worcester Cathedral Library the following erudite papers may be consulted with advantage—they are all by the Rev. J. K. Floyer, M.A., F.S.A., formerly librarian. 'A thousand years of a cathedral library: being an account of the formation of the Worcester Cathedral Library' (*Reliquary and Illustrated Archaeologist*, January, 1901); 'The early monastic writers of Worcester' (*Worcester Diocesan Architectural and Archaeological Society*, 1899); and 'The Mediaeval Library of the Benedictine Priory of St. Mary, in Worcester Cathedral' (*Archæologia*, 1902, p. 561).

The library is reached by ascending a flight of fifty steps from the westernmost corner of the north cloisters. It is a spacious room, built of red sandstone, and 121 feet long, and located above and occupying the entire length of the south side of the nave. At the end of the library there is a tiny recess having a small opening to the south transept. Here one can listen to the service, and catch the strains of the music as they rise upward to this lofty nook in the beautiful cathedral.

The bells form a peal of twelve in the key of D flat, with three extra half-tones, in addition to a sonorous clock-bell weighing  $4\frac{1}{2}$  tons, 6 ft. 4 in. in diameter, and sounding B flat. The Westminster Chimes are struck on the bells and the tower contains a fine carillon—the latter, which plays every three hours throughout the day (from 9 A.M. to 6 P.M.), is provided with four barrels, each with seven tunes, and an additional one for special occasions.

In treating of matters more strictly connected with the service-music of Worcester's fair fane, reference must first be made to the Cathedral Choir School. There can be no question that the education of cathedral choristers is one which every cathedral body is called upon to face and to respond to as a solemn duty. In former days the Worcester choristers were town boys who went to the King's School for their education. But as these boys were necessarily withdrawn every day

during school hours for their cathedral duties, they came to be regarded by the school authorities as a disturbing element in the daily routine and as 'casuals' on whom no particular trouble need be expended.

In 1881, as a remedy for the unsatisfactory state of things, the Rev. H. H. Woodward—one of the Minor Canons, who now holds the office of Precentor—proposed the establishment of a Choir School as a *Preparatory School* for the sons of gentlemen and professional men, and he offered to carry it through during the necessary transitional period until it should become self-supporting. The Dean (Lord Alwyne Compton and recently Bishop of Ely), Canon Butler (afterwards Dean of Lincoln), and Canon Knox Little gave their hearty approval and the scheme was sanctioned by the Chapter. Mr. Woodward was appointed Warden and Bursar, and Mr. C. B. Shuttleworth became classical and mathematical master, and both of these from the commencement have discharged their duties with rare skill and kindly zeal. A suitable house was found in College Green and dedicated to the use of the Choir School by Bishop Philpott on November 3, 1882.

What have been the results? Most satisfactory in every way. In education the boys have so successfully competed with other schools that up to the present time they have gained no fewer than seventeen entrance scholarships elsewhere. The distinctions won by old choristers who have passed through the School include four choral scholarships

at Cambridge; a Jubilee Scholarship for pianoforte-playing at the Royal Academy of Music; while the degree of Mus. Doc. at Oxford has been taken by an ex-chorister. Among others, five are in Holy Orders, and two of these took Theological honours at Oxford and Cambridge. As the Precentor and Warden says: 'Another gain to the cathedral has been the care and reverence with which, since the establishment of the choir school, the daily services are rendered, a fact which has called forth the encomiums of four successive Bishops of Worcester.' There is a Guild for old choristers, and as showing their attachment to the school, the old boys have founded an annual prize for the benefit of the present occupants of the Cathedral Choir School. The holidays of the choristers are on a liberal scale—six weeks in summer, three weeks in January, and a fortnight after Easter. To see them at work, their daily practice, to hear of their excellent behaviour, and to visit their schoolroom (while work is going on), dormitories and dining-hall, gives one the impression that they are a very happy and contented set of boys. What would dear old Miss Hackett, the choristers' friend, have said to so well-equipped and admirable an adjunct to cathedral life?

The choristers, twenty in number, are vocally trained, and well trained, by the cathedral organist, Mr. Ivor Atkins, whose aim it is to make musicians of his little men. This is evident at the daily practice—held in the Chapter House from 8.30 to 9.30 a.m.—when the good tone, phrasing, and



THE CHOIR, LOOKING WEST: KING JOHN'S TOMB IN THE CENTRE.

(Photograph by Mr. W. W. Harris, Worcester.)



THE RUINS OF THE GUESTEN HALL OF THE BENEDICTINE MONASTERY, WHICH STAND IN A CANON'S GARDEN ON THE SOUTH SIDE OF THE CATHEDRAL.

(Photograph by Mr. W. W. Harris, Worcester.)

alertness of the boys are exemplified in such strains as Goss's 'O pray for the peace of Jerusalem,' a veritable gem in the rich diadem of English church music. Questions are asked on matters of intervals, &c., the answers thereto showing that these bright boys are keen upon their work, and that the practice-hour is one that passes most pleasantly. It is found that the time necessarily devoted to the daily practices and services does not handicap the boys in their scholastic career; on the contrary, the mental discipline of music is found to sharpen their intelligence, so to speak, with results that are highly satisfactory in their success at public schools after they have left the Choir School. Among the ten lay-clerks are Mr. J. A. Smith and Mr. W. Mann Dyson, who have pursued the even tenor of their ways—vocally and otherwise—at the cathedral for upwards of forty years.

To spend a week-end at Worcester is a pleasant experience, as it affords an opportunity of hearing the Sunday services in the cathedral. Criticism *per se* would of course be contrary to the worshipful spirit; but it may in truth be said that the music was most reverently rendered throughout the day. The evening service, held in the nave, is distinctly parochial in its simplicity, the canticles being sung to chants and the great congregation joining

heartily in three hymns. For this service there is a highly-efficient voluntary choir—men and boys—of seventy voices. The boys of this choir take the places, at the daily Evensong and Sunday services, of the regular choristers when the latter are absent on their holidays; at those times the music at daily Matins is sung by the lay-clerks.

The earliest mention of an organ in the records of Worcester Cathedral is of the year 1448:

To master Daniell ye kep.  
of organs, xiiij monks lofes.

This entry, which probably refers to the organist, shows that this and other officers received rations as well as money. In this instance the term 'monks lofes' distinguished the coarse from the best bread which the prior and guests enjoyed. Green, the historian of Worcester, gives the following information concerning the early organs belonging to the cathedral:

The chapel of St. Edmund, wherein was a pair of organs, and the chapel of St. George, in which was a great pair of organs, were pulled down by Dean Barlow, A.D. 1550. The great organ (supposed to have been in the choir) was taken down on the 30th August, 1551. In 1556 a pair of organs was set up on the north side of the choir. These, it may be supposed, remained till the civil wars in the next century, when it appears that the two fair pair of organs, which were found in the cathedral, were broken.

Early in the 17th century Prebendary Thornhill and two others 'buy themselves off from residence for a year by giving twenty nobles towards making the organs.' The corporation of the city, the bishop, and the dean each contributed £20, and there was a general subscription throughout the county. This new instrument, consisting of a great and chaire organ, was built in 1614 by Thomas Dallam, not long after his return from his voyage to the Grand Turk at Constantinople (see THE MUSICAL TIMES, October issue, p. 649). This organ—which cost the large sum in those days of £211—was placed on the screen which then separated the nave from the choir, a position occupied by the instrument for two-and-a-half centuries, until 1865, when the screen was removed and the cathedral thrown open from end to end. Habington, in his 'Survey of Worcester,' thus



refers to Thomas Dallam's 'faire and excellent organ':

At the west end and highest ascent into the Quire is mounted aloft a most faire and excellent Organ adorned with imperial crownes, red roses, including the white flowre-de-luses, pomgranades, being all Royall badges. Towaordes the topp are towre stars with the one, W. Parry, Episcopus; with the other, A. Luke, Decanus; and written aboute the Organ, By the meditation and mediation of Thomas Tomkins, Organist heere vnto the Righte reverend Bishop and venerable Deane, who gave theire munificent giftes and invited their fryndes by the industry of the said Thomas Tomkins.

[Then follows a list of the subscribers.]

A.D. 1614.

'Additional accompaniments' appear to have been in vogue in the year 1619, as an item in the accounts reads:

Paid to Goodman Stanton the musitian for playenge on the cornetts in the quire . . . . . xxxs.

In 1642 a payment of 15s. 9d. was made for 'mending the great organ bellows, for candles, glue, leather, whipcord, &c.'; and in the same year there is a record of 'removing ye old organ from ye west end of ye church into our Ladye Chappell.'

The Dallam organ existed until 1644 when, as the result of a Cromwellian ordinance, 'the organs were taken down out of the cathedral church. Shortly after the Restoration, Thomas Harris, the rival of Father Smith, came upon the scene. (Rimbault inaccurately states that Smith built the Worcester organ.) In an agreement made with the

Dean and Chapter (July 5, 1666,) Harris covenanted to 'set up in the choyre a double organ, consisting of great organ and chaire organ.' There is no need to quote the whole of this document, but the following extracts therefrom may prove interesting:

The great organ case to be designed after the manner of Windsor church before the wars, a double prospective, the great pipes on the north and south ranging with the middle columns of the stone arch, and so the next great declining toward the east continually till the smallest in the middle meet within 2 or 3 ft., resembling the diminution of pillars in a prospect, and rising by degrees to that end, &c.

In the chaire organ, one principal of metal in front, according to the design of Windsor before the wars, a cherub expanding its wings so as to returne down perpendicular, and that the great pipes shall be in the place of the first and second quills, on the north and south sides, and the rest proportionately less and less towards the cheeks of the cherub; one stopped diapason of wood, one open diapason, one 15th of metal, one two-and-20th (as they call it); the bellows, sound-boards, and all the timber and iron, as at Sarum and Gloucester, or wh. soever is the fairest, &c.

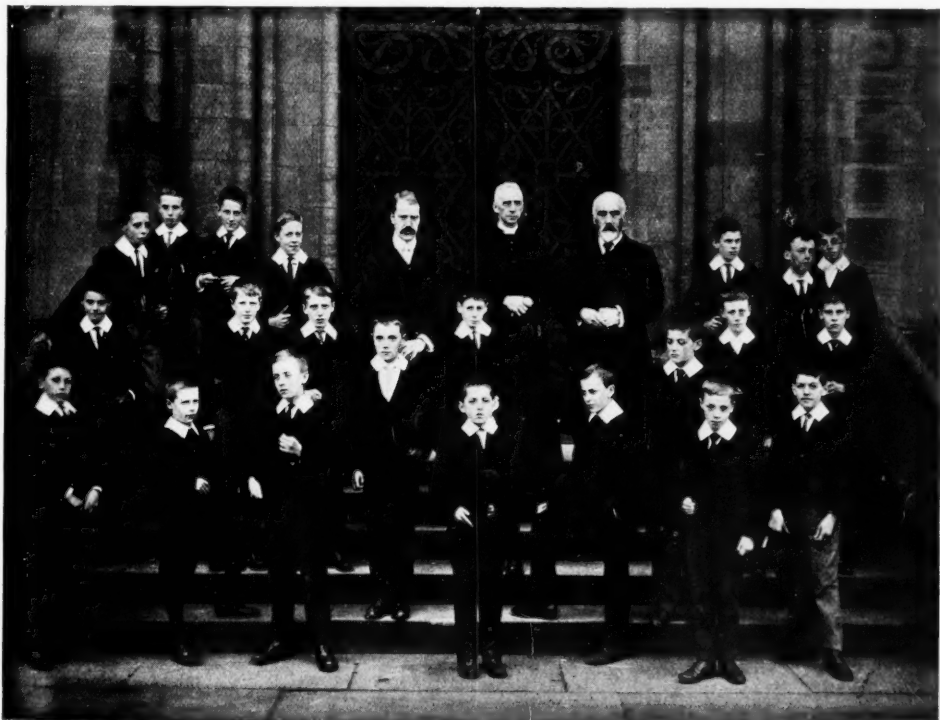
Harris received £400 in payment for this organ, in addition to £4 'for a soft stop in ye choir organ, and ye sum of £5 for mending and removing ye old organ.' His work gave so much satisfaction, however, that the Dean and Chapter gave him the sum of £24, 'above my due,' as he says:

in which I do acknowledge their great kindness and bounty, and I do hereby promise and oblige myself, in confirmation of what I have expressed, in my petition unto them, that I will constantly attend upon the said

THE ORGANIST  
(Mr. Ivor Atkins).

THE PRECENTOR  
(Rev. H. H. Woodward).

THE SCHOOLMASTER  
(Mr. C. B. Shuttleworth).



THE CHORISTERS OF WORCESTER CATHEDRAL.  
(Photograph by Mr. W. W. Harris, Worcester.)

organ during my life and do all things touching the keeping of it in good order, at my own cost, without any charge to ye said dean and chapter.

Richard Davies, organist in 1674, was allowed '40s. for his paines in setting the Lesser organs in order in the body of the church.' Bernard ('Father') and Christian Smith seem to have done repairs, &c.—the latter was paid £3 'towards mending the organ at the lower end of the church'—as did Schwarbrook (or Swarbrick) later on. Here, as elsewhere, rats feasted on the organ, as a payment was made in 1701 to

D Johns for 2 years killing rats at ye organ loft - - £1



THE ORGAN CONSOLE.

(Photograph by Mr. W. W. Harris, Worcester.)

That there were two organs in use is proved by an entry in the Chapter Books which reads thus :

April 5, 1715. That the little organ having not been used for some time past, and having been shamefully neglected when it was used, it is ordered that the salary of £3 per annum, which has been hitherto allowed for the playing upon it, be stopped.

Coming to more recent times, Messrs. Hill built an organ in 1842 which stood on the screen until its removal to the north side of the choir in 1865. The late Earl Dudley gave an additional organ (also built by Hill) in 1873, which was placed in the south transept. In 1896 these two organs were joined together in electric matrimony by Mr. Hope Jones, who also enlarged and rebuilt the instrument. It is now in three sections—one each on the north and south sides of the choir (as shown in the photograph on p. 709), and the third section is located in the south transept. The console stands immediately behind the stalls on the north side of the choir, the player facing the

south side of the church. Here is the specification of the instrument as it is at the present time :

GREAT ORGAN (11 Stops).		COUPLERS AND ACCESSORIES.	
	Feet.		
Diapason Phonor	.. .. 16	Sub-octave (light wind).	
Tibia Plena	.. .. 8	Super-octave (heavy wind).	
Diapason Phonor	.. .. 8	Solo to Great (sub).	
Open Diapason	.. .. 8	Solo to Great (unison), Double touch.	
Hörn Flute	.. .. 8	Solo to Great (super).	
Viol d'Amour	.. .. 8	Swell to Great (sub).	
Octave Diapason	.. .. 4	Swell to Great (unison), Double touch.	
Quintadena	.. .. 4	Swell to Great (super).	
Harmonic Piccolo	.. .. 2	Choir to Great (sub).	
Tuba Profunda	.. .. 16	Choir to Great (unison).	
Tuba	.. .. 8	Five compound Composition Keys for Great stops, Pedal stops, and Couplers.	
		Two compound Composition Keys for Great Couplers.	

SWELL ORGAN (15 Stops).		CHOIR ORGAN (10 Stops).	
Violes Celestes (Double touch)	8	Double Open Diapason	16
Contra Viola	.. .. 16	Open Diapason	8
Tibia Clausa	.. .. 8	Cone lieblich gedact	8
Hörn Diapason	.. .. 8	Viol d'Orchestre	8
String Gamba	.. .. 8	Tiercina	.. .. 8
Quintadena	.. .. 8	Dulciana	.. .. 8
Gambette	.. .. 4	Flute	.. .. 4
Harmonic Flute	.. .. 4	Flautina	.. .. 2
Harmonic Piccolo	.. .. 2	Cor Anglais (beating)	8
Double English Horn	.. .. 16	Clarinet	.. .. 8
Cornopean	.. .. 8		
Oboe	.. .. 8		
Cor Anglais (free reed)	.. .. 8		
Vox Humana	.. .. 8		
Clarion	.. .. 4		

SOLO ORGAN (5 Stops).		PEDAL ORGAN (13 Stops).	
Vacant slide.		Gravissima	.. .. 64
Rörn Flute	.. .. 4	Double Open Diapason (wood)	32
Bombarde	.. .. 16	Double Open Diapason (zinc)	32
Tuba mirabilis	.. .. 8	Tibia profunda	.. .. 16
Tuba sonora	.. .. 8	Open Diapason	.. .. 16
Orchestral Oboe	.. .. 8	Violone	.. .. 16
		Bourdon	.. .. 16
		Octave Violone	.. .. 8
		Flute	.. .. 8
		Diaphone	.. .. 32
		Diaphone	.. .. 16
		Tuba profunda	.. .. 16
		Tuba	.. .. 8

The Tuba mirabilis is common to the Solo Great and Choir (Second touch).

Manual Compass, CC to C = 61 notes.  
Pedal Compass, CCC to F = 30 notes.

#### GENERAL ACCESSORIES.

Stop switch (key and pedal).  
Four Composition Pedals controlling Great Organ stops and couplers.  
Four Composition Pedals controlling Swell Organ stops and couplers.  
The Swell Crescendo Pedal and Solo Crescendo Pedal can be operated by two hand switches placed to left of player.  
Sforzando Pedal.  
Crescendo Pedal acting upon the stops throughout the instrument.  
The Swell (in a brick box) is placed on the north side of the cathedral behind the choir stalls, and the Great, Choir, and part of the Pedal on the south side. The Tuba mirabilis, Solo Organ and main Pedal Organ are located at the end of the south-west transept.  
The wind supply, which is practically inexhaustible, is obtained from a Patent Kinetic Blower, put in by the Kinetic Swanton Co., of Lincoln.  
The Console, placed immediately behind the stalls in the north aisle of the choir, is connected with the various parts of the organ by means of a single flexible cable 1½ inches in diameter.

The roll of Worcester organists begins with the Mr. Daniell above referred to, who held office about the year 1448. Some well-known names in music follow—e.g., R. Greene, John Hampton

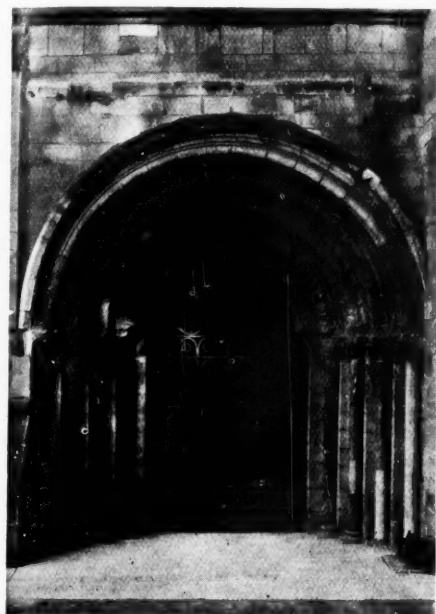
(perchance an ancestor of the genial Warden of St. Michael's College, Tenbury), and Daniel Boyce (probably a forbear of Dr. Boyce). We may pass on, however, to Nathanaell Patrick, the composer of

Tomkins, who was buried at Martin Hussingtree, near Worcester, on June 9, 1656, is favourably known as a composer of madrigals and church music, and more especially as the author of a collection entitled:

*Musica Deo Sacra & Ecclesiae Anglicanae; or, Musick dedicated to the Honour and Service of God, and to the use of the Cathedral and other Churches of England, especially of the Chappel-Royal of King Charles the First.*

This publication includes an anthem for twelve voices, 'O praise the Lord, all ye heathen,' and another for ten voices, 'Glory be to God.' Tudway justly describes these two compositions as 'very elaborate and artful pieces, and the most deserving to be recorded and had in everlasting remembrance.'

The next name of importance is Dr. William Hayes, who officiated from 1731 to 1734. Two 19th century organists—Thomas Pitt and Jeremiah Clarke—were former choristers of the cathedral, while the late Dr. William Done—who most worthily discharged the duties of 'chief musician' for the long period of nearly fifty years—was a native of Worcester. In 1889 Mr. Hugh Blair was appointed acting organist, and in 1895, on the death of Dr. Done, he succeeded to the full office, from which he retired in 1897.



NORMAN DOORWAY LEADING TO THE CLOISTERS.

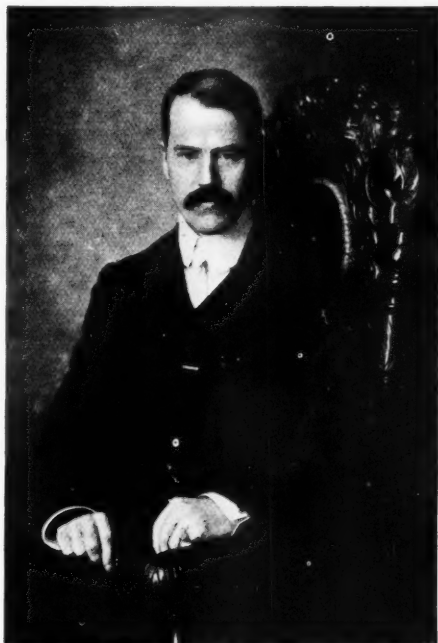
(Photograph by Mr. W. W. Harris, Worcester.)

a fine service in G minor (wrongly attributed by Arnold and Rimbault to *Richard* Patrick), who was organist in the closing years of the 16th century—he died in 1594. An entry in the Stationers' Registers, dated October 22, 1597, is that of a publication, bearing the name of Thomas Este as publisher, entitled:

*Songs of sundrye Natures, whereof somme ar Divine, some are Madrigalles, and the rest Psalmes and Hymnes in Latin composed for 5 and 6 voyces and One for 8 voyces, by Nathanaell Patrick sometyme Master of the Children of the Cathedrall Church of Worcester, and organist of the same.*

As the title 'Songs of sundrye Natures' had been used by Byrd, in a publication issued by him in 1589, it is probable that Patrick's book was never published: at all events, no copy is known to exist, and although the book was entered in the Stationers' Registers, it does not follow that it came into circulation. Perhaps some of our readers can trace the whereabouts of a copy of Nathanaell Patrick's 'Songs of sundrye Natures.'

One of the earliest first performers on the Dallam organ was Thomas Tomkins, a pupil of Byrd, and brother of John Tomkins, organist of St. Paul's Cathedral. A man of mark, Thomas Tomkins held the joint office of Gentleman and organist of the Chapel Royal concurrently with his Worcester appointment. In 1625 the sum of forty shillings was paid to him 'for composing of many songs against the coronation of Kinge Charles.'



MR. IVOR A. ATKINS, MUS. B.

ORGANIST AND MASTER OF THE CHORISTERS OF WORCESTER CATHEDRAL.

(Photograph by Messrs. Russell & Sons.)

Mr. Ivor Algernon Atkins, the present organist and master of the chorists, was born on November 29, 1869, at Cardiff, where his father, the late Mr. Frederick Pyke Atkins, a distinguished

musician known throughout the length and breadth of Wales, was for thirty-five years organist of St. John's Church. Mr. Ivor Atkins received his earliest training in music from his father and took some organ lessons from Mr. C. Lee Williams, at that time organist of Llandaff Cathedral, to whom he was indebted for his earliest impressions of cathedral services. As a boy-organist he officiated at two churches, Marstow and Pencoyd. In 1885, aged fifteen, he went to Truro as a pupil of and assistant to Dr. (then Mr.) G. R. Sinclair, whom he followed to Hereford in 1890. Two years later Mr. Atkins took the degree of Mus. B. at Oxford, and soon afterwards obtained the Fellowship of the Royal College of Organists. In 1893 he became organist of Ludlow Parish Church, where he organized from the musical material of the town oratorio services with chorus and orchestra. In June, 1897, he was appointed organist and master of the choristers of Worcester Cathedral. His fine technique as an organist is manifested in his accompaniments—always in reverent taste—and in the voluntaries; indeed, his masterly manipulation of the complicated console of the Worcester instrument is a clever combination of organ-playing and engineering skill.

In his official capacity he conducted the Three Choirs Festivals of 1899, 1902, and 1905. For the last-named Festival—which he conducted with conspicuous ability—Mr. Atkins composed a cantata entitled 'Hymn of Faith,' for which Sir Edward Elgar furnished the libretto, a composition which was received with marked favour. The creative side of his musicianship can also be credited with two Evening Services for chorus and orchestra, composed for the opening of the Hereford and Gloucester Festivals of 1903 and 1904, in addition to anthems, songs, &c. A motet in five parts, 'Almighty God, give us grace,' was an attempt to arrive at what he considered the true churchstyle. Beyond the cathedral walls Mr. Atkins's energies find full outlet in his conductorship of the Worcester Festival Choral Society, which is in a very healthy state artistically—ancient and modern music find their place in the operations of the Society, which can pride itself upon being one of the pioneers in the revival of the vocal works of Cornelius. Mr. Atkins is now engaged in organizing an orchestral society for the county. In regard to hobbies he takes a keen interest in antiquarian research. In this connection he has collected much material concerning his predecessors in the organistship, especially in regard to Thomas Tomkins and Nathanaell Patrick.

For valuable assistance kindly rendered in the preparation of this article the thanks of the writer are due to Canon T. Teignmouth Shore, M.A. (most genial of cicerones); to the Rev. H. H. Woodward, M.A., Precentor of the Cathedral; to Mr. C. B. Shuttleworth, master of the Choir School; and to Mr. Ivor A. Atkins, Mus. B., organist and master of the choristers; also to Mr. W. W. Harris, of Worcester, for his excellent photographs.

DOTTED CROCHET.

## SIR HENRY IRVING AND MUSIC.

SOME REMINISCENCES

BY SIR ALEXANDER MACKENZIE.

The death of Sir Henry Irving—which took place with startling suddenness at Bradford on October 13—has created widespread regret. This regret at the passing away of so great an exponent of the drama is shared by those who practise the sister art of music. With the knowledge that Sir Alexander Mackenzie had enjoyed a long and intimate friendship with the eminent actor, it seemed natural to ask the genial Principal of the Royal Academy of Music for information concerning Sir Henry Irving and his attitude towards music. Sir Alexander readily complied with the request for 'a few words' that might be acceptable to readers of *THE MUSICAL TIMES*. In his sanctum at Tenterden Street he began his reminiscences by stating that Sir Henry Irving distributed the prizes to the students of the Royal Academy of Music in July, 1900. In the course of his remarks on that occasion the distinguished prize-distributor said:

'My position here to distribute the prizes is, I am afraid, purely ornamental. I say "ornamental," for I do not suppose that my very old friend—I may say my dear and valued friend—Sir Alexander Mackenzie desires me to persuade you or himself that I have the least title to speak as an authority on music. Indeed, I have a suspicion as to the real design of Sir Alexander in inviting me here to-day. He knows that in the theatre, music, however excellent, is treated as somewhat incidental, and he wants to take me out of that atmosphere and away from the tyranny of the drama, and introduce me to a place where the real fitness of things is properly observed, and where music, instead of being incidental, is all-sufficient and supreme. This seems, perhaps, a suitable occasion for me to make a confession to you—that I have in my time taken dreadful liberties with music. In the course of a somewhat chequered career I have sometimes striven to deceive an audience into believing that I was playing the pianoforte. I remember once executing a very charming melody on that instrument, it being not really produced by my accomplished fingers, but by a lady or gentleman (I do not know which, at the moment—I think it was a lady) who was very carefully concealed behind a door in the wings, and who played this tune on quite a different pianoforte. The worst of it was that I was getting the idea that I was becoming rather fascinating, and I dare hardly tell you of the very many subterfuges I was put to when requested sometimes at some social gathering to play that charming air which I so delightfully rendered on the stage the other evening.'

Towards the close of his interesting speech he said:

'The drama owes a very great deal to music, and many plays at the Lyceum Theatre have been enhanced by the power of music, which I



acknowledged, I think, during my management by securing the services of many of our gifted composers—among others those of my old friend your Principal, Sir Alexander Mackenzie, and I hope it may yet be my privilege to have his services at the Lyceum again—and I think with such an orchestra as this playing “Manfred,” and conducted by Sir Alexander Mackenzie, the result would be very entertaining.’

In reply to the question ‘Will you recall some incidents of your intercourse with Sir Henry Irving, more especially in connection with the music you composed for his various plays?’ Sir Alexander replies:

‘I wrote the music for three of his pieces. Unluckily, two of these were *not* among his most fortunate productions; in fact, the gloomy ones seemed always to fall to my share, as you will see. The first was “Ravenswood.” In this I attended only the last rehearsal, and found the music practically untouched. Irving told me that he had never had a play so well fitted with music, and wrote me a most complimentary letter to that effect. On the first night—when the Master shot the bull *from the window*—more than a titter went round the house at the heroic action. On the following Monday I went to rehearsal, as I had an idea that the music accompanying the shot rather heightened the absurdity of the situation by reason of a note or two for the trombones which helped to bring the groan of the expiring “Moo-cow” (as Ellen Terry called it) before the mind’s eye of the audience. I made my confession, and told Irving that I thought the brass had better be struck out—and this I did, but he only said: “Never mind, Mackenzie, I got the best laugh in the piece.”

‘In connection with “Ravenswood,” I remember playing all the music on the pianoforte to him in his room at the Lyceum. When I came to the last picture—where the sable plume is seen lying on the shifting sands—I had the *love motive* which runs through the piece in a triumphant burst suggesting the lovers united after death. Irving asked me what I meant by it. The explanation was that the lovers were not *severed*, as in “Faust,” but *joined* in death. He had thought of a *cold, moonlight scene*, indicating misery. At the moment he said nothing, but the next morning I received from him the following charming letter:

Lyceum Theatre,  
15 Feb., 1890.

Dear Mackenzie,  
You were right after all. Faust lives, and I hope gets up to Heaven in the second part—Edgar and Lucy, I am sure, go together.

At all events your music will certainly send them there—and the moonlight—on the sea—I shall change to the breaking of the rising sun.

Sincerely yours,  
H. IRVING.

I mention this in order to show that he was willing to take an idea from the musician. The final tableau turned out to be one of the most impressive moments of ‘Ravenswood.’

‘Did he not at one time propose to perform “Manfred”?’

‘Yes, he had frequently talked to me about that drama—which fascinated him very much—particularly as he knew that, as a lad, I had fiddled in the orchestra during the production of “Manfred” under Chatterton (with Phelps) at Drury Lane, and could describe it all to him. I remember giving him many details—dresses, scenery, &c.—on several occasions. One Sunday afternoon he unexpectedly arrived at my house, saying that he had made up his mind to mount “Manfred.” At his request I had begun to work on the music more than a year previously. I showed him all that I had done: the three preludes—which have since found their way into the concert-room—and much of the vocal music—in fact, about as much as I could safely do without his personal help. Shortly after his visit, however, he wrote to me saying that he had reluctantly given up the notion of “Manfred,” “as there was no woman’s part in it.” Thus the matter dropped, although he had the whole play mapped out—four acts instead of the original three, &c. It was to be a big musical production, with an increased orchestra and a good many singers, whom I had undertaken to provide.’

‘And the Shakespeare plays, Sir Alexander?’

‘Well, I once started work on “Richard II.”—which had also occupied his thoughts—and even went to Birmingham to spend a day with him in order to discuss it. I have his marked copy of the text with all the music he wanted; but that play also was dropped.

‘The last piece in which I was associated with him was “Coriolanus.” While I was in Florence on a short holiday, I received a telegram asking me if I would write the music for it. I willingly agreed, and composed the music in Florence, sending it to London in acts, arriving in time for the first stage rehearsal. I never saw him so keen and restless over any play, and—unlike my previous experiences—I had to alter, add, shorten, &c., up to the very last moment, as he took up one new idea after another. We lived practically for a fortnight in the Lyceum Theatre; and I remember coming home a night or two before the production thinking that my work was quite finished. The next morning I received a letter from him requesting me to write a longer opening to the Senate Scene. In fact, we had a musical rehearsal only an hour before the doors were opened! On that occasion we had a good deal of trouble with the band, especially with the rather indifferent trombonists who persistently played wrong notes at all the rehearsals! On the evening of the production I was in a private box, just above my trombone friends. After the curtain fell, and while we were chatting on the stage, the Chief said to me: “Well, how did your trombones behave?” I replied: “Not at all well—lots of wrong notes!” “*That’s why I put you in that box,*” said he; and we indulged in a mutual grin of understanding! It was only a flam on his part, however.’

‘Had Irving any practical knowledge of music?’ we ask.



'Yes, he *did* know something about music—at least he knew very well what he wanted, and as he was generally right, I never had the slightest trouble in meeting his views. He had a great fancy for the *harp* in the orchestra, and several times suggested to me to make it prominent even when I thought it was "out of the situation." But he never insisted upon having his way with those in whom he had confidence. Further, he seemed to dislike the *clarinet* in incidental music. "*Must I have *Jem Baggs* there?*" he once remarked to me—referring to Robson's impersonation of the "Wandering minstrel"—whereupon I suppressed *Jem Baggs*. He could play the pianoforte (a little), and was particularly fond of Schubert's "*Erl King*." This he thought had been played often enough at the Lyceum, and he asked me if there was nothing similar of Schubert's to be found. So I quickly scored for him "*Die junge Nonne*"—that song having some of the same features—but I do not think it lessened his affection for "*The Erl King*."

'It always afforded me both pride and pleasure to work for Irving: one felt the invisible contact with a great artist. He was ever appreciative, sympathetic, and moreover liberal in his remuneration. On the last occasion that I received a generous cheque from him I remonstrated, saying, "You have given me too much." "Ah! think of what you did on those other plays which we did not produce," was the retort.'

'Can you recall any humorous incident, Sir Alexander?'

'On one occasion, while sitting opposite to him at a supper-party, he kept looking at me, and suddenly said: "Mackenzie, if you covered that"—pointing to the top of my bald pate—"with the traditional head-gear, what a fine Henry VIII. you would make!" Shortly afterwards his production of that play was announced, but I was *not* engaged for the character!'

The remains of Sir Henry Irving—after having been cremated—were laid to rest in Westminster Abbey on October 20, amid every manifestation of honour and respect due to a great genius. One of the pall-bearers was his old friend Sir Alexander Mackenzie, who worthily represented Music on that great occasion, and whose pathetic funeral march from '*Coriolanus*' was played during the progress of the remains to their last resting-place in Poets' Corner.

In addition to the plays referred to by Sir Alexander Mackenzie and with which he was musically associated, the following, we believe, completes the list of 'Incidental music' specially composed for the representations associated with the name of Sir Henry Irving:

Queen Mary	-	1876	-	Sir Charles Stanford.
Romeo and Juliet	-	1882	-	Sir Julius Benedict.
Faust	-	1885	-	Mr. Hamilton Clarke.
Macbeth	-	1888	-	Sir Arthur Sullivan.
Henry VIII.	-	1892	-	Mr. Edward German.
King Lear	-	1892	{	Messrs. Hamilton Clarke
				and Meredith Ball.
Becket	-	1893	-	Sir Charles Stanford.
King Arthur	-	1895	-	Sir Arthur Sullivan.

## SCHUMANN'S MUSIC IN ENGLAND.

It is an interesting coincidence that the earliest propagandist of both Schubert and Schumann in England was Mendelssohn. We refer, of course, to the larger works of those composers. In an article on 'Schubert's Music in England'—THE MUSICAL TIMES, February, 1897—we showed Mendelssohn's eagerness (in 1839) to make known in England Schubert's great C major symphony, and moreover that he conducted the first composition of that composer ever performed by the Philharmonic Society. As with Schubert, so with Schumann. Early in the year 1844 Mendelssohn wrote the following letter (in English) to Mr. Buxton, then proprietor of the music-publishing firm of Ewer & Co.:

Berlin, 27 Jan., 44.

DEAR SIR,—My friend Dr. Schumann wishes for an opportunity to publish his new work, '*Paradise and the Peri*,' in your country, and has desired me to write you my impression of his work, while I think he intends communicating himself to you his ideas about its publication.

I must accordingly tell you that I have read and heard this new work of Dr. Schumann with the greatest pleasure, that it has afforded me a treat which made me easily foretell the unanimous applause it has gained at the two performances at Leipzig and the performance at Dresden (which took place last month), and that I think it a very important and noble work, full of many eminent beauties. As for expression and poetical feeling, it ranks very high; the choruses are as effective and as well written as the solo parts are melodious and winning. In short, it is a worthy musical translation of that beautiful inspiration of your great poet Moore; and I think the feeling of being indebted to that poet for the charm that pervades the whole music has induced the composer to wish your countrymen to become acquainted with his work. He intends visiting England next year, when I am sure he and his music will be received as they so highly deserve.

I am, dear Sir, yours very truly,

FELIX MENDELSSOHN BARTHOLODY.

Although no immediate action was taken on the above recommendation, this letter goes to prove that the jealousy of Schumann with which Mendelssohn has been charged had no foundation in fact. And here it may be said that Schumann did not fulfil his intention of visiting this country in 1845: he never set foot on English soil.

One of the first concert-givers to introduce Schumann's music in England was John Ella, though his zeal was doubtless prompted by the many foreign artists who performed at his Musical Union Matinées, as he used to call them. On March 28, 1848, at Willis's Rooms, Schumann's pianoforte quartet in E flat (Op. 47) was performed, probably for the first time in England, by Roeckel (pianoforte) and Sainton, Hill, and Piatti (strings). 'The perusal of the synopsis, previous to the performance of each piece, will greatly assist the amateur,' says Ella, who wrote his own synopses. In his usual cock-a-doodle-doo style, Ella thus dilates upon the composer and the quartet:

After a deliberate trial of new compositions, in the presence of artists and amateurs, a quartet for piano and stringed instruments by Doctor Schumann has been considered entitled to the suffrages of our members.

This composer, the husband of the celebrated pianiste Clara Wieck, is highly esteemed for his literary, as well as musical, compositions; and the quartet here chosen has had success both in Leipzig and Dresden, when performed by Mme. Schumann and others. Whether it succeed or not in conciliating the unanimous approval of its hearers at a single performance, there can be no two opinions on its claim to great excellence in the beauty of its harmonies, the classical purity of its scoring, and orthodox development of its *motivi*.

Later on Ella refers to 'the daring collisions of chords' in this quartet, which 'rather startled our preconceived notions of purity of harmony.' Nothing daunted, however, he brought forward the pianoforte quintet on March 17, 1853, in which Mdlle. Clauss (pianoforte), Molique, Mellon, and Piatti (strings) took part. Five years later—under Ella's auspices, at St. James's Hall, June 22, 1858—the lovely Andante and variations for two pianofortes (Op. 46) was played by Rubinstein and Pauer. Other Ella introductions included the Sonata for pianoforte and violin (Op. 105)—played by Jaell and Joachim on May 31, 1864, and the pianoforte trio in F (Op. 80)—on April 24, 1866, interpreted by Hartvigson, Auer, and Piatti. On the latter occasion Ella, in his programme synopsis, wisely said: 'We invite amateurs, this day, to lend a willing ear, nor hastily condemn what passeth their understanding at a single hearing of a difficult work of acknowledged merit.'

But Ella must not have all the credit of making known Schumann's chamber music in England. On February 24, 1851, at one of his excellent quartet concerts given in the Throne Room, Crosby Hall, Bishopsgate Street, Joseph Haydon Bourne Dando 'led' the string quartet in A minor (Op. 41, No. 1) dedicated to Mendelssohn, his colleagues being Mellon, Hill, and Lucas. The programme—a copy of which is before us—states: 'First time of performance in this country.' The Fantasia in C for violin and orchestra (Op. 131) was performed, Joachim playing the solo at a concert given by the late Sir W. G. Cusins, at the Hanover Square Rooms, June 16, 1865. Before leaving this section of the subject, it may be mentioned that not a single note of Schumann's instrumental music was heard at the Popular Concerts until December 1, 1862, nearly four years after they had been started.

We may now turn to the quartet of Symphonies, with reference to the Overture, Scherzo, and Finale as a preliminary. This work—a symphony without a slow movement, and originally called a 'Sinfonietta'—was performed for the first time in this country at the Philharmonic Concert of April 4, 1853, under Costa's conductorship. The first performance in England of one of Schumann's symphonies was given by the Philharmonic Society on June 5, 1854, the work appearing in the programme thus:

Sinfonia in B flat (first time of performance in this country) - - - - - Schumann.

Costa conducted the work, and the concert was 'By command,' the selection of the symphony having been made by the Prince Consort, he, with

Queen Victoria, honouring the concert with their presence. Following the symphony came an air by Mozart, and then the overture to—'Zampa'!

In order to maintain chronological order, we must now turn to the Crystal Palace—that fostering home of the good and true in music. Here, within a month, two performances of the D minor symphony—then unknown in this country—were given by Sir (then Mr.) August Manns. The dates were February 16 and March 15, 1856, and in the programme-book of the latter concert the following remarks appeared:

This Symphony was first performed at these Concerts a few weeks ago. It is now repeated in order to give an opportunity of forming a better judgment as to its merit than could be gained at a first hearing. Although comparatively little known in England, the music of Robert Schumann has a very great popularity in Germany. He has been, in fact, put forward by one section of the musical public of Germany, as the rival to Mendelssohn, and it must be admitted that his admirers in that country are fully as numerous as those of Mendelssohn. The difference between the two composers is certainly immense. Schumann has much less melody than Mendelssohn, while there is a certain roughness and abruptness in his harmonies and the transitions of his composition, coupled with forced effects, which look like striving for originality, from which Mendelssohn is entirely free. Still with all this, nothing is so absurd as to speak of Schumann's music as is the fashion with many critics. That which is the delight of so large a number of musical people, not to say which carries with it such evidences of genius and knowledge, can never be contemptible, as some would have us believe. At any rate, no judgment can be formed till we are much better acquainted with it than the musical public of England now are. It should not be forgotten, that the compositions of Beethoven, and even of Mozart, were, for long after their first appearance, received with the same rapture and the same dislike by different sections of the musical world.

The Symphony in C did not obtain a hearing in England until the year 1864, when, on May 30, it was performed, under Sterndale Bennett's direction, at the Philharmonic. To the late Luigi Arditi belongs the credit of having introduced the fine E flat (Rhenish) Symphony—why has this noble work been shelved?—to an English audience at a Promenade Concert given by him at Her Majesty's Theatre, December 4, 1865. The occasion was a 'German night,' when a 'New Grand Selection from Wagner's Romantic Opera "Tannhäuser"' was also presented. A notice of the concert in the *Musical World* refers to the symphony as being 'wonderfully well played, and received with great favour—the *scherzo*, a very spirited and characteristic movement, being loudly and generally encored.'

Consideration of the overtures and other works must be held over till next month. But the opportunity must not be lost of referring to the hostile attitude of most of the leading musical critics towards the masterly creations of Schumann's genius. It would serve no good purpose to quote from the diatribes that were written to boycott 'the new music.' We may turn to something not only pleasanter but in the nature of a discovery. In Mr. C. L. Graves's 'Life and letters of Sir George Grove' is a letter written by the subject of that

admirable memoir to Mr. E. M. Oakeley. It is dated 'Crystal Palace, Dec. 3, 1868,' and contains the following sentences :

Did you see the *Pall Mall* of Monday, November 30th? If not, get it and read an article in it on Schumann which marks an era in English musical criticism.

Yours ever truly,

G. GROVE.

In a footnote to the same page (170) of Mr. Graves's 'Life' of Grove, in which the above letter appears, Mr. Oakeley attributes the *Pall Mall* article to Mr. J. W. Davison : but he is wrong! We have it on the best authority that the writer of this 'appreciation' of Schumann was Mr. Joseph Bennett. And this also we know, that it was 'much to the annoyance of "J. W. D." [Davison], and to the delight of "G" [Grove]!' 'G' was so taken with the article that he reprinted it in the Crystal Palace programme of December 12, 1868, and even 'J. W. D.', the champion anti-Schumannite, must have seen something in it, for he also reprinted the article in the *Musical World* of December 5, 1868. The tone of Mr. Bennett's 'appreciation,' which is headed 'Robert Schumann,' may be judged by his closing remarks :

The domain of music is a wide one, and affords ample room for Robert Schumann. Even if this were not so, room should be made for one who comes with such independent thought and original expression. If any have to remain outside let them be the manufacturers of music after other men's patterns, of whom we have enough, and to spare. But the author of Schumann's four symphonies, of the pianoforte concerto in A minor, of the quintet in E flat, of 'Das Paradies und die Peri,' and of much other of a like sort, should be welcomed as one who speaks, because having something new to say. His speech may be strange, but that of itself is no reason for rejection or even doubt. (*Pall Mall Gazette*, November 30, 1868.)

In these days, when Mr. Joseph Bennett is regarded by the 'young-bloods' as ultra-conservative in his views and opinions, it gives us peculiar pleasure to make it known that he was the first musical critic in this country to proclaim the genius of Robert Schumann.

The portrait of Schumann which forms one of our special supplements is of the year 1840, just after his marriage with Clara Wieck. It is after a daguerreotype by J. Ganz, and is reproduced by kind permission of Messieurs Dietrich et Cie., Brussels. The facsimile of Schumann's signature under the portrait is from a letter addressed to a firm of London music-publishers in 1853; it is kindly lent by Mr. Adolph Schloesser.

(To be continued.)

Dr. Henry Watson is preparing 'A Chronicle of the Manchester Gentlemen's Glee Club'—of which he is conductor—from its foundation in 1830 to the session, 1905-6. The book—to be illustrated with facsimiles, portraits, &c.—will contain complete lists of the music performed at the meetings, the names of all the vocalists who have sung thereat, and will record other incidents and features in the Club's history during its existence of seventy-five years.

## ELIZABETH MOUNSEY.

In the house in which she had lived for the long period of *eighty-three* years Miss Elizabeth Mounsey drew her last breath on October 3, within five days of completing her eighty-sixth year. The younger of the clever Mounsey sisters—the elder being the late Mrs. Mounsey Bartholomew—she began music at a very early age, and played the pianoforte, organ, concertina (see the *Musical World* of 1847, p. 811), and guitar. The death of William Adams, a sightless organist, caused a vacancy in the organistship of St. Peter's Church, Cornhill. Although only fourteen years of age, Elizabeth Mounsey competed for the appointment (in June, 1834) and obtained it, the salary being £35 per annum. The voting, first by the Vestry, and afterwards by a poll of the parish, was as follows :

	Vestry.	Poll of Parish.
Elizabeth Mounsey	- - - 36 votes	52 votes
Lisetta Rist	- - - 6 "	1 vote
George Smith	- - - 12 "	13 votes

In those days examinations and diplomas in music were unknown, except at universities, and a candidate's qualifications for an organistship were largely estimated by testimonials. In this respect the fourteen-year-old Miss 'Bessie' entered the contest with the best possible credentials. Before us is a printed list of her nine testimonials, the first of which, dated May 30, 1834, reads :

I have heard Miss E. Mounsey perform on the Organ, and consider her fully competent to undertake parochial duty at any church or chapel.

S. WESLEY.

Here are two more :

I have heard Miss E. Mounsey play on the Organ, and consider her fully competent to perform the Duties of the Church.

THOMAS ADAMS.

Organist of St. George, Canberwell, and St. Dunstan's West.

Having heard Miss E. Mounsey perform upon this Organ, I beg to state that I most fully concur in the above Testimonial of Mr. Adams.

JAS. TURLE,

Organist to (sic) Westminster Abbey.

Similar certificates of competency were given by Vincent Novello, Dr. Carnaby, Dr. Essex, and others. A Vestry Minute of St. Peter's, recorded at the Easter following her appointment, reads :

... and that she [Miss Mounsey] do therefore perform the whole of the accustomed Sunday duty at the organ; and do likewise continue as she hath hitherto to attend regularly and instruct the charity school children attending the church in Psalmody, on the Saturday weekly, and on other convenient or necessary occasions as may be requisite.

When the girl-organist began her duties at St. Peter's she found a G organ of Father Smith's. At that time Dr. Gauntlett was burning with enthusiasm for the introduction of the C compass into England, and St. Peter's was one of the earliest organs—though not the first, as is often stated—to be assimilated to the German plan. This occurred when Hill erected a new instrument (which incorporated some of the old work) in the year 1840, under Gauntlett's supervision. Gauntlett had some curious fads, e.g., the black keys were inlaid with tortoiseshell; the enormous draw-stop knobs—about 2½ inches in diameter!—were ornamented with mother-of-pearl rosettes in the centre; the name of each stop was engraved on a label placed immediately above each knob; and the stops were arranged in three columns on each jamb.

The specification of the organ drawn up by Gauntlett was as follows :

GRAND ORGAN.					
	Feet.			Feet.	
1. Tenoroon diapason to Tenor C .. ..	16	11. Stopped flute .. ..	4		
2. Bourdon (to meet No. 1) ..	16	12. Twelfth .. ..	2 1/2		
3. Principal diapason .. ..	8	13. Fifteenth .. ..	2		
4. Stopped diapason, treble ..	8	14. Tierce .. ..	1 1/2		
5. Stopped diapason, bass ..	8	15. Sesquialtera (3 ranks) ..			
6. Dulciana, to Tenor C .. ..	8	16. Mixture (2 ranks) ..			
7. Claribel flute, to Tenor C ..	8	17. Doublette (2 ranks) ..			
8. Principal octave .. ..	4	18. Corno trombone .. ..	8		
9. Wald flute .. ..	4	19. Corno clarion .. ..	4		
10. Oboe flute .. ..	4	20. Cromorne, to Tenor C ..	8		

SWELL ORGAN.					
21. Tenoroon dulciana, to Tenor C .. ..	16	30. Fifteenth .. ..	2		
22. Bourdon, to meet No. 21 ..	16	31. Piccolo, to Tenor C ..	2		
23. Principal diapason .. ..	8	32. Sesquialtera (3 ranks) ..			
24. Stopped diapason, treble ..	8	33. Mixture (2 ranks) ..			
25. Stopped diapason, bass ..	8	34. Echo dulciana cornet (5 ranks) .. ..			
26. Principal octave .. ..	4	35. Cornopean .. ..	8		
27. Suabe flute, to Tenor C ..	4	36. Tromba .. ..	8		
28. Flageolet, to Tenor C ..	4	37. Oboe .. ..	8		
29. Twelfth .. ..	2 1/2	38. Clarion .. ..	4		

PEDAL ORGAN.					
39. Grand diapason .. ..	16	40. Grand trombone .. ..	16		

COUPLERS, &c.		
Swell to Grand		Swell to Pedal
Grand to Pedal		Octave Pedal

## FOUR COMPOSITION PEDALS.

Manual Compass: CC to F = 54 notes.  
Pedal Compass: CCC to BB = 12 notes.  
Pedal clavier to Tenor A, 27 keys.

The organ, erected in the west gallery, was opened on Sunday, July 12, 1840, the young lady-organist having had in the meantime to accustom herself to a C compass instrument. On the following Thursday

'the parishioners were invited to a performance of music given by Dr. Gauntlett and Miss Elizabeth Mounsey.' In the autumn of that year Mendelssohn paid his sixth visit to England, when Gauntlett, on September 30, took him to St. Peter's in order that he (Mendelssohn) might try the organ and see the result of his cicerone's 'C compass' propaganda. On that occasion Mendelssohn played Bach's noble Prelude and Fugue in E minor, his own Prelude and Fugue in C minor (Op. 37, No. 1), and another fugue of his in F minor (first published in 1885 by Messrs. Stanley Lucas & Co.), of which the subject is:



finishing with Bach's 'Passacaglia.' Gauntlett and Miss Mounsey stood one on each side of the player, and when Mendelssohn asked the fair organist of the church to play to him, she modestly declined. In order to secure some souvenir of the event she asked him for his autograph. This he gave in the following form, the opening bars of Bach's 'Passacaglia' which he had so splendidly played. This memento—now preserved in the Vestry of the church, to which it was presented by Miss Mounsey—is here reproduced from the pencilled original by kind permission of the rector, the Rev. George Bell Doughty, B.A.

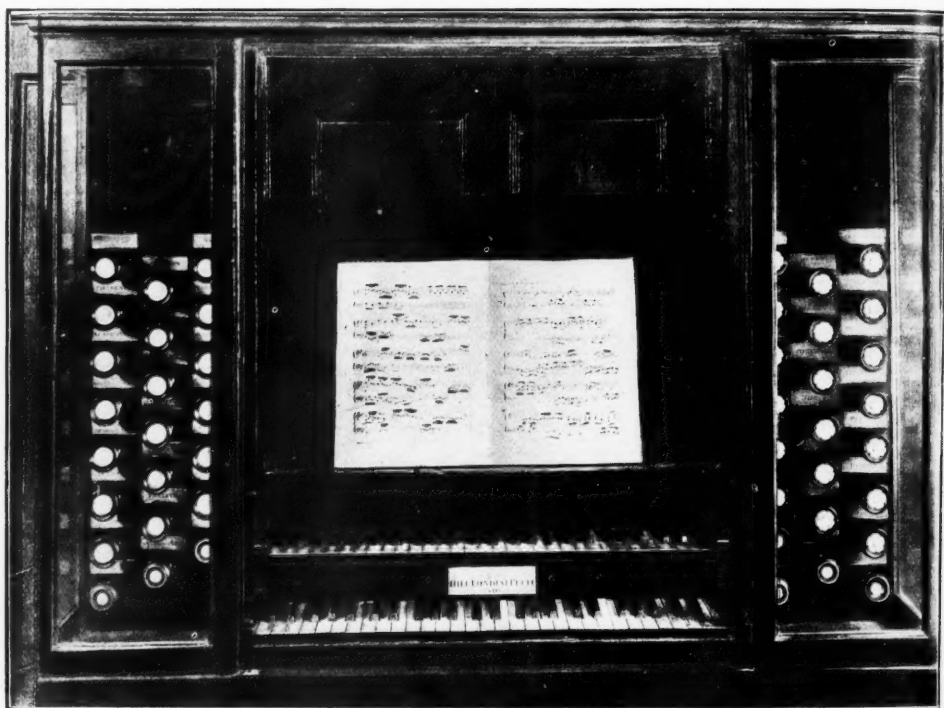


Two years later Mendelssohn was again in London, when Gauntlett once more conducted him to St. Peter's, on June 12. It was a Sunday morning, and they arrived at the church during the sermon. At the end of the service, while a hymn was being sung to the tune 'Austria' (Haydn's 'Hymn to the Emperor'), Mendelssohn made his way to the organ gallery, and, greatly to Miss Mounsey's astonishment, peeped round the corner while she was accompanying the great congregation. 'Ah! you would not play to me when I was here two years ago,' he laughingly said to her, 'but you have been obliged to now!' After the Benediction, Miss Mounsey begged the distinguished visitor to play the concluding voluntary. He complied with this request by taking the Haydn

tune which had just been sung as the subject of his 'playing out,' which he varied and extemporized upon in the happiest and most ingenious manner. As the occasion was a charity sermon, collections were taken at the doors of the church; but the congregation seemed to be in no hurry to depart, much to the chagrin of the churchwarden plate-holders, whose names, curiously enough, were Knight and Day. How Miss Mounsey used to delight in recalling these incidents of her early career! In a letter—dated London, June 23, 1833—Abraham Mendelssohn, the father of the composer, writes:

This morning [Sunday] Felix played the organ at St. Paul's, and, as the bellows-blowers had gone, Klingemann and two other gentlemen supplied their





THE OLD ORGAN KEYBOARDS AT ST. PETER'S CHURCH, CORNHILL, ON WHICH MENDELSSOHN PLAYED IN 1840 AND 1842.

AS THE GLASS CASE, IN WHICH THIS RELIC IS PRESERVED, IS A FIXTURE, IT WAS NOT POSSIBLE TO INCLUDE THE WHOLE OF THE DRAW-STOP KNOBS IN THE PHOTOGRAPH.

places. Felix played an introduction and a fugue, and then extemporised. Afterwards he played with Attwood one of his [Attwood's] Coronation Anthems (four hands), and lastly three pieces by Bach. It sounded very well; the cathedral was empty, only two ladies, frequenters of the Philharmonic, stole in and listened unseen.

The 'two ladies, frequenters of the Philharmonic,' were the Misses Mounsey. That Mendelssohn had a high opinion of the younger sister's ability is evidenced by a letter to William Bartholomew, in which he says: 'present my compliments to Miss [E.] Mounsey, whose organ-playing I always recollect with so much pleasure.'

In 1891 the organ in St. Peter's, Cornhill, was rebuilt, and for a time the old keyboards and draw-stop jambs were relegated to a cellar, from which they were fortunately rescued by one of Messrs. Hill's workmen, who suggested that so interesting a relic should be preserved. (Would that the quarter-tone keyboards of the Temple organ had been so rescued from destruction!) Accordingly the rector and churchwardens of St. Peter's had their old keyboards enclosed in a glass case and fixed to the wall of the vestry, where they are now to be seen, with Mendelssohn's autograph. Through the kindness of the rector we are enabled to give a photograph above of those old keyboards upon which Mendelssohn played.

St. Peter's, Cornhill, is traditionally said to be the first Christian church founded in England, A.D. 124.

An ancient tablet in the vestry thus records the tradition:

BE IT KNOWNE TO ALL MEN THAT IN THE YEARE OF OVR LORD GOD 179. *LUCIUS* THE FIRST CHRISTIAN KING OF THIS LAND, THEN CALLED BRITAINNE, FOUNDED Y FIRST CHVRCH IN LONDON, THAT IS TO SAY, Y CHVRCH OF ST PETER VPON CORNEHILL AND HEE FOUNDED THERE AN ARCHBISHOPS SEE, AND MADE THAT CHVRCH Y METROPOLITANE AND CHEIFE CHVRCH OF THIS KINGDOME AND SO IT INDVRED Y SPACE OF 400 YEARES AND MORE, VNTO THE COMING OF ST AVSTIN THE APOSTLE OF ENGLAND, THE WHICH WAS SENT INTO THIS LAND BY ST GREGORIE Y DOCTOR OF Y CHVRCH IN THE TIME OF KING ETHELBERT AND THEN WAS THE ARCHBISHOPS SEE Y PALL REMOVED FROM Y FORESAID CHVRCH OF ST PETER VPON CORNEHILL VNTO DOROVERNIA, THAT NOW IS CALLED CANTERBURY & THERE IT REMAINETH TO THIS DAY, AND MILLET A MONKE WHICH CAME INTO THIS LAND WITH ST AVSTIN, HEE WAS MADE THE FIRST BISHOP OF LONDON AND HIS SEE WAS MADE IN PAULS CHVRCH, AND THIS *LUCIUS* KING WAS THE FIRST FOUNDER OF ST PETERS CHVRCH VPON CORNEHILL, & HEE REIGNED KING IN THIS LAND AFTER BRYTE 124.5 YEARES AND IN THE YEARE OF OVR LORD GOD 124. *LUCIUS* WAS CROWNED KING AND THE YEARES OF HIS REIGNE WERE 77 YEARES AND HEE WAS BURYED (AFTER SOME CHRONICLES) AT LONDON AND AFTER SOME CHRONICLES HEE WAS BURYED AT GLOCESTER, IN THAT PLACE WHERE Y ORDER OF ST FRANCIS STANDETH NOW.

To return to Miss Mounsey. It was exceedingly pleasant to visit her in the little house—58, Brunswick Place, City Road—in which, we much regret to record,



she recently died, and where she had lived for eighty-three years. The deafness which necessitated her resignation of the St. Peter's organistship in 1882, increased so much that she became totally oblivious to sound. Yet she took a keen interest in all that was going on, and nothing gave her greater pleasure than to relieve the solitude of her life by recalling past events. She would tell, over the tea cups, how 'old Sam' Wesley would occasionally call at the house and extemporize upon a little organ; that Lablache once sang in that little sitting-room and 'shook the house!' As the oldest Associate of the Philharmonic Society—she joined in 1842—Miss Mounsey well remembered the first time that Dr. Joachim, as a boy of thirteen, played Beethoven's violin concerto, under Mendelssohn's conductorship, at the Society's concert in 1844. 'I well remember Mendelssohn's bright look of pleasure and praise,' she recalled, 'at the rehearsal, while he was also amused. As conductor, he turned to the very young soloist, in short jacket and turned-down collar, so as to follow him dutifully, his (Mendelssohn's) own subordinate position appearing to afford him some amusement. But it was very beautiful to see the pleasure it gave him to view the boy at his side, not only with admiration, but with honour. Joachim, whose playing was so masterly, and whose whole manner so thoughtful, was still boy enough to indulge in an unbecoming full pocket at his side; one wondered what its contents might be!'

Within the walls of the Brunswick Place house Mendelssohn's 'Elijah' was performed for the first time in England. 'Incredible!' the reader may exclaim. Not so, however. It happened thus: Mendelssohn sent the MS. of his oratorio in instalments to his English publishers—Ewer & Co., then located in Newgate Street—in order that an English version should be made for the Birmingham Festival of 1846. When the 'copy' arrived, Mr. Buxton, the then proprietor of Ewer & Co., would tell Mr. Bartholomew, the translator, to call for it. On his way home (to Hackney) Bartholomew—with a lover's eye cast towards the elder Miss Mounsey—used to take Mendelssohn's 'copy' to Brunswick Place, and there the two sisters would try over the new oratorio from the actual sheets written by the composer.

In this connection the present writer recalls an eventful day soon after the death of Mrs. Mounsey Bartholomew, when her sister and legatee set before him a brown-paper parcel covered with the dust of forty years. Here was a find! Missing sheets of the autograph pianoforte score of 'Elijah'—which have now been restored to their proper place—and some of the identical parts, in Bartholomew's and Mendelssohn's handwriting, used by the soloists at the first performance of the oratorio at Birmingham (as the work was not printed). These parts Miss Mounsey very kindly gave to the present writer, and in various ways helped him in preparing a 'History of Mendelssohn's Elijah.'

The death of Miss Mounsey severs an interesting link with the past. Kind-hearted, of a very retiring disposition, a true lady in her old-world courtesy, and an excellent musician, she will be remembered with affection by those who were privileged to enjoy her friendship. Her remains were quietly laid to rest in Abney Park Cemetery with that simplicity which typified her long, consistent, and useful life.

There are the silver chords,  
And there the ambient air,  
But she who made them one with words  
Makes music otherwhere.

F. G. E.

## Occasional Notes.

It is my temper, and I like it the better, to effect all harmony; and sure there is musick, even in the beauty and the silent note which Cupid strikes, far sweeter than the sound of an instrument. For there is a musick wherever there is a harmony, order, or proportion; and thus far we may maintain 'the musick of the spheres!'; for those well-ordered motions, and regular paces, though they give no sound unto the ear, yet to the understanding they strike a note most full of harmony. Whatsoever is harmonically composed delights in harmony, which makes me much distrust the symmetry of those heads which declaim against all church-music. For myself not only from my Catholic obedience, but my particular genius, I am obliged to embrace it: for even that vulgar and tavern-musick, which makes one man merry, another mad, strikes in me a deep fit of devotion, and a profound contemplation of my Maker. There is something in it of divinity more than the ear discovers: it is a hieroglyphical and shadowed lesson of the whole world, and creatures of God,—such a melody to the ear, as the whole world, well understood, would afford the understanding. In brief, it is a sensible fit of that harmony which intellectually sounds in the ears of God. It unties the ligaments of my frame, takes me to pieces, dilates me out of myself, and by degrees methinks resolves me into heaven.

From the *Religio Medici* of Sir Thomas Browne,  
born October 19, 1605.

The history of 'The Triumphs of Oriana' is more or less a matter of conjecture. For nearly a hundred years no fresh light seems to have been thrown on the origin of this famous collection of English madrigals, except that it was not published until 1603, although a recent programme-book of the Oriana Madrigal Society gives the earlier date (1601) of the title-page. That the title and form of 'The Triumphs of Oriana' were suggested by a set of Italian madrigals entitled 'Il Trionfo di Dori' admits of little doubt. Previous writers on the subject do not seem to have known of an edition of the Italian publication earlier than that dated 'Rome, 1599,' while others have given 1601 (Antwerp). All have had to admit, however, that the work must have been issued previous to 1597, as in that year the second book of 'Musica Transalpina' appeared (in London) which contained one of the madrigals from the Italian work—'Ove tra l'herbi e i fiori,' by Giovanni Croce, but adapted to English words beginning 'Hard by a fountain.' With this as a clue it seems strange that no one has 'run to earth' an earlier issue of 'Il Trionfo di Dori'—one published anterior to 1597. This missing link in the chain of evidence we are glad to have discovered, or rather to have made known, we believe, for the first time in England.

'Il Trionfo di Dori' was certainly published—probably for the first time—in 1592 at Venice, where it was printed and published by Angelo Gardano, the actual date on the imprint being February 20, 1592. Copies of this edition are (or were) in the possession of the *Società filarmonica* of Verona (exhibited at the Vienna Music Exhibition of 1892) and of the Landbibliothek at Cassel. The British Museum copy, unfortunately incomplete, is dated 'Antwerp, 1614': other editions are said to have

been issued at Rome in 1599 and Antwerp in 1618, while a German version of the work appeared at Geneva in 1619. At an early opportunity we hope to give a more or less detailed account of the history of 'The Triumphs of Oriana,' together with its prototype 'Il Trionfo di Dori.' In the meantime it may suffice to have unearthed a date to which, hitherto, attention does not seem to have been called in an English publication. As to the issue-date of the English collection we may add that, although it is given as 1601 on the title-page, its publication was deferred until more than six months after the death of Queen Elizabeth. The delay is attributed to her dislike of the term 'Oriana' by which she was apostrophised in the madrigals forming the collection. According to Arber's 'Transcript of the Registers of the Company of Stationers' (iii., 101) the work was entered by Thomas East on October 15, 1603, the entry appearing in the following form :

3. *Madrigalles The Triumphs of ORIANA* to  
5. and 6. *voices* : composed by divers authors.  
Newly published by THOMAS MORLEY Batchelor  
of Musicke . . . . . vjd.

The 'vjd.' is the registration fee paid by East. It is of special interest to know that this worthy English printer and publisher entered no fewer than five publications on that very day, of which *four*, including 'The Triumphs of Oriana,' were collections of madrigals!

Mr. W. W. Starmer, of 20, Warwick Park, Tunbridge Wells, writes :

I am desirous of making a comprehensive list of quarter-chimes and chime tunes which are or have been in use in this country, and I shall be very much obliged if you will allow me space in your columns to lay before your readers who are interested in the subject a request that they will communicate with me as to any chimes, &c., of musical interest they may know of. In cathedrals and churches where the ancient chime mechanism is still in use, quarter-chimes and chime tunes are of the greatest interest. This is also the case in many of the out-of-the-way village churches possessing six to ten bells, knowledge of which is very difficult of access unless through the kindness of any of your readers who may be interested enough to comply with my request.

As far as I am aware no such collection has ever been made, and it is my desire to include all quarter-chimes and chime tunes played by cathedral and church clocks and also by domestic clocks, which are worthy of note. I should prefer them in musical notation, but failing this the order of the striking of the bells can be accurately indicated by numbers, beginning with '1' for the smallest bell.

Wagner's brief sojourn at the now demolished tavern 'Hoop and Horseshoe,' near Tower Hill, was the occasion of putting his wonderful memory to a severe test. After his last visit to England—as the guest of the late Mr. Edward Dannreuther, in 1877—Madame Wagner asked a friend to procure views of all the houses at which the master had stayed during his three visits to London. But as Wagner gave 'The Hoop' as the sign of the hotel at which he had put up in 1839, and that could not be located, a map of London was sent to him at Bayreuth in order that he might locate the spot. This he actually did, and marked the map, although forty years had elapsed and Wagner had only slept at 'The Hoop and Horseshoe' one night. Further reference to this old hostelry and Wagner's stay there was made in our October issue, p. 644.

Mr. G. E. P. Arkwright, of Crowshott, Newbury, writes :

In the September number of THE MUSICAL TIMES, p. 578, the question is asked 'Who was Mr. Sebastian, of Paulls?' The person generally so spoken of in the 16th century was Sebastian Westcote, Master of the Children of St. Paul's Cathedral. His name occurs nearly every year in the 'Acts of the Privy Council' in connection with plays presented before the Queen by the Children from at least as early as January, 1562-3. The latest reference to 'Master Sebastian' that I have met with is in Cunningham's 'Revels at Court,' p. 137, in some accounts relating apparently to 'A Morrell of the marriage of Mynde and Measure shewen at Richmond on the Sondaie next after New-yeres daie enacted by the children of Pawles,' 1578-9. Westcote had been succeeded by Thomas Gyles by 1585, for there is a 'Commission to take up singing children to Mr. Thomas Gyles, Mr. of the children of the Cathedral Church of St. Paule,' signed by Elizabeth, dated Apr. 26, 27 Eliz. (Sloane MS. 2035, B). Therefore one is surprised to find 'Mr. Sebastian of Paulls' taking up children in 1600. Is it possible that there is some mistake in the date given for this document?

With regard to John Farrant, mentioned in the same article, it is certain that he was not identical with the organist of Ely, Hereford, and Salisbury? Hawkins ('Hist.' 1776, iii., 422) speaks of him, it is true, as if he were not the same man; but more recent writers (see 'Dict. Nat. Biogr.' and West's 'Cathedral Organists') suggest that there was but one John Farrant who held these different appointments at different dates.

On p. 607 of the same issue of THE MUSICAL TIMES is a review of the anthem 'Haste Thee, O Lord,' by John Shepherd. This anthem was printed by Barnard (1641) with the name of John Shepherd, and again in recent years by the Motett Society, but it may be worth pointing out that, according to Amner's organ score at Ely, it is not by Shepherd at all, but by Dr. Tye. Shepherd did write a setting of these words, but it is quite different from that printed by Barnard. Amner's ascription will probably be thought more worthy of acceptance than Barnard's, for he was organist at Ely (1610-1641), where Tye had been organist from 1541 to 1562, and probably had local sources of information.

In reply to Mr. Arkwright's interesting and informing letter, we regret that an unfortunate slip of the pen resulted in the word 'later' being written instead of 'earlier'—top line of p. 578. The actual entry in the Court Minutes of Christ's Hospital is dated March 5, 1578, and reads :

Mr. Sebastian of Paulls is appointed to have Hallawaie the younger out of this house to be one of the singing children of the Cathedral Church of Paulls in this Citie.

As to the second paragraph of Mr. Arkwright's letter, the evidence is very strong in favour of there having been *two* John Farrants. One of these musicians was appointed *magister choristarum* of Ely Cathedral not later than Michaelmas, 1566. Now, supposing him to have been the only John Farrant, and also that he was only *twenty* years of age at the time of his appointment, he must have lived for the long period (in those days) of eighty-eight years, and moreover to have been appointed music-master of Christ's Hospital at the advanced age of sixty-one; therefore the statement of Hawkins that there were two John Farrants may be allowed to stand in the absence of any further evidence to the contrary. Mr. Arkwright has made out a case for Dr. Tye as the composer of the anthem 'Haste Thee, O Lord' (assigned to John Shepherd); but the matter is one that will repay absolute confirmation.

Bow Bells are so closely connected with London life that any new phase in their history is of special interest. The peal—hung in the church of St. Mary-le-Bow, in Cheapside—has long been famous. In the 14th century it was ordered that no person should be seen armed in the streets, and no brewer keep open his doors 'after curfew is rung out at Bowe'; and in 1469 the Common Council decreed that 'Bow bell should be nightly rung at nine of the clock.' Shortly after, John Donne (? Dong), mercer, endowed the office of Bow bell-ringer. As the bell was usually rung after the proper time, the apprentices 'and other in Cheap' told the bell-ringer that he tolled the bell late, rhyming their complaint in the following couplet:

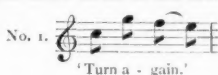
Clerke of the Bow Bell, with the yellow lockes,  
For thy late ringing thy head shall have knocks.

whereupon the clerk chimed in:

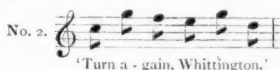
Children of Cheape, hold you all still,  
For you shall have Bow Bell rung at your will.

Later on, in 1720, Strype says: 'for number and melody of the bells, Bow, since the fire, surpasseth former times.'

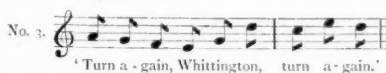
Whatever may have been the melodic charm of Bow Bells in olden times, since the year 1823 they have been of the ordinary ding-dong type. The need of new chimes presented an opportunity of restoring a tuneful tradition. The matter was placed in the skilful hands of Sir Charles Stanford, who found it necessary to discard the *two* melodies traditionally associated with Master Dick Whittington, and to evolve a fresh tune modelled on the lines of the old strain. That he has discharged this duty ingeniously and successfully may at once be admitted. Adopting the instalment system in giving out the tune, Sir Charles assigns these notes to the first quarter:



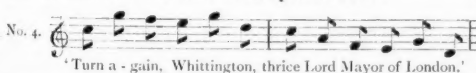
To the half-hour:



To the third quarter:



and at the hour the tune is completed thus:



To this immediately succeeds the hour, struck on the tenor bell (C), which thereby completes the cadence. Bow Bells will now have a fresh interest in a melody with which Londoners will doubtless soon become familiar.

The following notification appeared in a local newspaper issued in Surrey:

S. B., Chimney Sweep, etc., —, begs to inform the Public that owing to the increase in the above business he is unable to accept musical engagements for Public Concerts, etc.

This gentleman evidently wishes to make a clean sweep of his professional engagements.

Beethoven's 'Fidelio' was produced at Vienna on November 20, 1805; subsequent to that event came the celebrated meeting at Prince Lichnowsky's house, when Beethoven, after much discussion, was induced to shorten and modify his score. To celebrate the centenary of the production of the work, it is to be given at the Royal Opera, Berlin, on November 20, in its original form, and under the title 'Leonore,' as originally given to his work by the composer. We hope to give a report, by a special correspondent, of this interesting commemoration.

Twenty-seven years elapsed between the production of Beethoven's great and only opera and its first performance in England. This took place at the King's Theatre, Haymarket, on May 18, 1832, the representation being given by a German opera company—the first that had ever visited these shores—under the conductorship of Herr Chelard. The company included a Herr Schumann and the celebrated Madame Schroeder-Devrient, who impersonated Leonora. The *Harmonicon*, the only musical periodical of the day, concluded a long notice of the performance in these words:

Let, then, all true lovers of music hear *Fidelio*. Should they think, as we do, that its defect is sameness and want of relief—should they even feel the last note as a welcome sound—still, they will have heard enough to amply recompense them for what little trouble and expense they may have incurred. . . . His [Beethoven's] true greatness is to be sought in his instrumental compositions; there he has no superior, notwithstanding his having followed those who may almost be said to have left no ground for a third to occupy. But though he found 'worlds exhausted,' his genius 'imagined' new.

A correspondent in Shanghai sends us the following interesting information:

On September 9, at 9 P.M., before a large and enthusiastic audience, composed principally of Chinese, with a sprinkling of Britishers, a musical entertainment was given in the Union Church Hall by some of the members of the World's Chinese Students' Federation. The most noticeable feature of the performance—the first of its kind given in Shanghai—was that, with three exceptions, the vocal numbers were all rendered in English, and very good English too.

The items calling for special comment and praise were undoubtedly the vocal solos—these being English compositions, music as well as words—which were rendered in a finished and almost faultless style. The blending of the voices and balance of tone in a quartet—sung by Messrs. Chiu, Zau, Khoo, and Chiu—left very little to be desired, and was quite a contrast to the singing usually heard from Chinese men, a high-pitched falsetto. In a chorus sung by a choir of Chinese ladies the entire absence of anything approaching the usual Chinese falsetto was also noticeable. The vocal performances of Miss Chee Toy, a young lady of nine summers, were distinctly good; her low notes were excellent; and the dramatic manner in which one so young rendered her songs was highly amusing, and delighted the audience immensely.

The pianoforte solos performed by the Misses Yen, Sze, and Zau were very well rendered, and Miss Sze cannot be too highly praised for the artistic manner in which she played Beethoven's favourite Sonata in C sharp minor (Op. 27, No. 2), her rapid yet light and firm fingering being a distinctive feature of her performance.

The only songs with Chinese words were those sung during the patriotic drill. In this attractive item of the programme thirteen Chinese ladies appeared on the platform, each carrying a Chinese flag. With the

smartness of a well-drilled regiment they marched about the stage singing, at intervals, various patriotic Chinese songs adapted to the tunes of the English and Austrian National Anthems, and 'Marching through Georgia.' The effect, to foreign ears, of the mingling of Eastern words to Western music sounded very curious, and called forth loud applause from the Chinese section of the audience. So far as the rest of the musical part of the programme is concerned, it only remains to state that the playing of Admiral Sah's Marine Band came as a revelation to most of the English people present, and showed what the Chinese people are capable of doing, under foreign tuition, in the way of interpreting Western orchestral music.

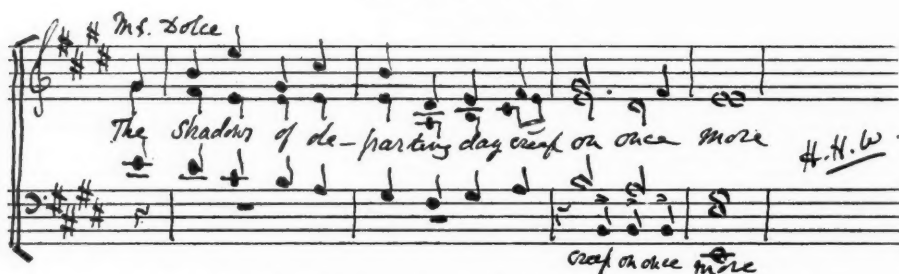
An account of a cathedral choral festival, as reported in a certain provincial journal, gives the following title of the anthem sung: 'If the Lord Himself warms me.' Shades of Walmisley!

*Verger* (showing a party round a cathedral): 'Now turn round. On the right we have the 13th century stalls: on the left, up there, you see the fine organ, with the old and the new matics.' Fact!

According to a northern newspaper the test-pieces at the recent Blackpool Festival included works by 'Bash Beethoven.'

## Church and Organ Music.

'THE RADIANT MORN.'



FACSIMILE OF A FAMILIAR PHRASE IN THE AUTOGRAPH OF THE COMPOSER.

The anthem-setting of 'The Radiant Morn' has met with such exceptional and widespread favour that a few words concerning its composer may prove acceptable. The Rev. Herbert Hall Woodward was born at The Friars, near Liverpool, on January 13, 1847, but for upwards of 150 years his family have been connected with Worcestershire, and for the last fifty years have resided at Arley Castle, near Bewdley, so that from his childhood Mr. Woodward has taken a special interest in Worcester Cathedral. As a pupil at St. Peter's College, Radley, he received his first lessons in music from the late Dr. E. G. Monk, organist and music-master there from 1848 to 1859. Upon the removal of Dr. Monk to York Minster, the boy continued his musical studies, and he expresses his great indebtedness to the help and long friendship of the Rev. George Wharton, who is still Precentor of Radley.

In 1865 he entered the University of Oxford as an undergraduate of Corpus Christi College. After studying harmony for a year under the late Dr. Leighton Hayne, organist

of Queen's College, he took his Mus. Bac. degree in 1866, his exercise being a sacred cantata, 'The Light of the World,' for solo voices, chorus, strings, and wood-wind. He proceeded to the degrees of B.A. and M.A. in due course, and before taking Holy

Orders he spent fifteen months at Cuddesdon Theological College under Canon King, now Bishop of Lincoln. Ordained in 1870 to the curacy of Wantage, in Berkshire, he worked there for eleven years under Canon Butler, who afterwards became Canon of Worcester, and after that Dean of Lincoln. For the church choir at Wantage he composed his Communion Service in E flat: this service seemed to supply a want, as it is now in its ninety-ninth edition.

In 1881 he left Wantage on becoming a Minor Canon of Worcester Cathedral. In the Autumn of the same year, after the Worcester Musical Festival, he composed 'The Radiant Morn,' the words of which had always fascinated him. This very favourite anthem first appeared in THE MUSICAL TIMES of June, 1882, inscribed with sincere regards to E. G. Monk,



THE REV. H. H. WOODWARD, M.A., MUS. B.,  
PRECENTOR OF WORCESTER CATHEDRAL.  
(Photograph by Messrs. T. Bennett & Sons, Worcester.)



Esq., Mus. Doc., his former music-master at Radley. Where it was first sung it is difficult to say, but the composer himself did not hear it until a year had passed away. How many times it has been sung and by how many choirs, in the British Isles, the Colonies, and America, it would be impossible to say. One secret of its success—using the word in its best sense—is that the composer has not only a gift of melody, facility in making his part-writing interesting, and a fine sense of form, but above and beyond all that he became imbued with the devotional and poetic spirit of the words, a combination of gifts which has produced one of the best known modern anthems in English church music.

Since January, 1890, Mr. Woodward has held the Precentorship of Worcester Cathedral, the duties of which he has set himself to discharge faithfully, and in the spirit of goodwill to all who are associated with him in the musical work of the cathedral. His inception of the Choir School is referred to in the article on the cathedral on p. 709. To the oversight of this invaluable institution he ungrudgingly devotes much time and strength. The Precentor of Worcester modestly declines any claim to musicianship: but there may be two opinions on that score. He says he could never learn to master either the pianoforte or organ, but he is certainly an adept in manipulating the pianola, as the present writer can fully testify after a pleasant hour he passed in the Precentory at Worcester.

#### ROCHESTER CATHEDRAL.

The organ, which has been rebuilt, enlarged, and much improved by Messrs. J. W. Walker & Sons, was re-opened with a special service on October 11, when Sir Frederick Bridge gave a short recital. The specification of the renovated instrument is as follows:

##### GREAT ORGAN (12 Stops).

	Feet.	Old.
Double Open Diapason .. .. .	16	Old.
Open Diapason .. .. .	8	"
Open Diapason .. .. .	8	"
Open Diapason .. .. .	8	New.
Wald Flute .. .. .	8	"
Gamba .. .. .	8	Old (new bass).
Stopped Diapason .. .. .	8	"
Principal .. .. .	4	New.
Flute .. .. .	4	Old.
Fifteenth .. .. .	2	"
Sesquialtera (3 ranks) .. .. .	8	New.
Trumpet .. .. .	8	New.

##### SWELL ORGAN (11 Stops).

Double Diapason .. .. .	16	Old.
Open Diapason .. .. .	8	"
Stopped Diapason .. .. .	8	"
Echo Gamba .. .. .	8	New.
Voix Celeste (Tenor C) .. .. .	8	"
Principal .. .. .	4	Old.
Fifteenth .. .. .	2	"
Cornet (3 ranks) .. .. .	16	New.
Contra Fagotto .. .. .	8	Old.
Horn .. .. .	8	"
Oboe .. .. .	8	"

##### CHOIR ORGAN (8 Stops).

Open Diapason .. .. .	8	Old.
Dulciana .. .. .	8	"
Stopped Diapason .. .. .	8	"
Dulcet .. .. .	4	"
Flute .. .. .	4	"
Piccolo .. .. .	2	"
Clarinet .. .. .	8	"
Tuba .. .. .	8	New.

##### PEDAL ORGAN (9 Stops).

Sub Bass (lowest 7 notes acoustic) .. .. .	32	Old.
Open Diapason .. .. .	16	"
Open Diapason .. .. .	16	"
Violone .. .. .	16	"
Bourdon .. .. .	16	"
Quint .. .. .	10½	"
Octave .. .. .	8	New (12 pipes).
Flute .. .. .	8	(12 pipes).
Trombone .. .. .	16	Old.

Manual Compass, CC to A = 58 notes.  
Pedal Compass, CCC to F = 30 notes.

COUPLERS.	
Swell to Great.	Swell to Pedal.
Swell to Choir.	Great to Pedal.
Choir to Great.	Choir to Pedal.

Four pneumatic pistons to Great and Pedal organ stops combined.  
Four pneumatic pistons to Swell organ stops.  
Four composition pedals duplicating Great organ pistons.  
Four composition pedals duplicating Swell organ pistons.  
Casework altered to new design, and decorated to match the old portion.  
Front pipes rearranged and redecorated, as necessary.  
Engines and gear thoroughly overhauled and repaired.  
Heavy-wind engine new.  
Construction throughout entirely new.  
Tubular-pneumatic action throughout the instrument.

Dr. Haydn Keeton, organist of Peterborough Cathedral for the past thirty-five years, has been presented with the full-dress robes of a doctor of music. The presentation was made by the Dean, on behalf of the subscribers, in the practice-room of the cathedral on September 25, and Dr. Keeton appropriately acknowledged a gift which has afforded him much gratification.

Councillor Daniel Harrison, vicar-choral of Lichfield Cathedral, has, for the second year in succession, been unanimously elected Mayor of Lichfield. This is an honour upon which he in particular and lay-clerks generally are to be congratulated.

#### ORGAN RECITALS.

Dr. G. R. Sinclair, St. Michael's College, Tenbury.—Postlude in E flat, *C. H. Lloyd*.

Mr. Alfred W. V. Vine, Tewkesbury Abbey.—Epithalame, *G. MacMaster*.

Mr. R. Sharpe, Pear Tree Church, Southampton.—Toccata in C minor, *Faulkes*.

Mr. Richard B. Hamilton, St. Aidan's, Liverpool.—Variations on a Russian Church Melody, *Freyer*.

Mr. Paul Rochard, St. Aidan's, South Shields.—Concerto in G minor, *Handel*.

Mr. Alfred E. Floyd, Parish Church, Oswestry.—Concert Rondo, *Hollins*.

Mr. F. J. Blake, St. Nicholas, New Romney (reopening of organ).—Allegretto in B minor, *Guilmant*.

Mr. Francis Burgess, Parish Church, Sibstone.—Minuet and trio, *A. H. Brewer*.

Mr. R. E. Parker, Parish Church, Wilmslow.—Andante in F, *S. S. Wesley*.

Mr. W. Henry Maxfield, St. John's, Altrincham.—Grand Chœur, *Deshayes*.

Mr. Percy Ramsey, St. Michael and All Angels, Portsmouth.—Sonata in A minor, *Rheinberger*.

Mr. H. Matthias Turton, St. Jude's, Hunslet (opening of new organ built by Messrs. Wordsworth & Co., Leeds).—Pœan, *Harwood*.

Mr. Julius A. Harrison, St. Bartholomew's, Areley Kings.—Allegro pomposo, *Vincent*.

Mr. Gustav Rhodes, Parish Church, Tetschen, Bohemia.—Marche Pontificale, *Lemmens*.

Mr. Frederick D. Goodrich, St. David's, Portland, Oregon.—Pastorale in F, *Merkel*.

Mr. A. Dyson, Fuller Chapel, Kettering.—Variations on the Sicilian Mariners' Hymn, *Lux*.

Mr. C. H. Kempling, St. John the Divine, Kennington.—Prelude, theme, variations, and finale, *Guilmant*.

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford.—Introduction and Fugue, *R. L. de Pearsall*.

Mr. Charles M. Cowe, St. Paul's, Dundee.—Berceuse and Marche religieuse, *Saint-Saëns*.

Mr. W. Snow, Baptist Church, Wolverhampton.—Fantasia on the hymn-tune 'St. James', *C. E. Stephens*.

Mr. H. F. Nichols and Mr. J. L. Edwards, Victoria Road Congregational Church, Newport (Mon.).—Fantasia in F (organ and trumpet), *Auguste Chapuis*.

Mr. W. H. Trenwith-Davies, Congregational Church, Patricroft, Manchester.—Fantasia in A flat, *Guiraud*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Richard B. Hamilton, St. Mary's Parish Church, Kirkdale, Liverpool.

Mr. Peter le Sueur, St. Paul's Episcopal Church, Erie.

Mr. A. Watson, St. Aidan's Church, Liverpool.

Mr. R. H. Whall, Holy Trinity Church, Stroud.

SIR HUBERT PARRY'S  
'THE PIED PIPER OF HAMELIN.'

Robert Browning's 'The Pied Piper of Hamelin'\* is the twentieth choral work with which the Director of the Royal College of Music has enriched English art, and, though his first 'humorous' cantata, it is one of his very best. Humorous it is almost throughout, and if one passage even touches the burlesque (of which more anon), the nature of Browning's poem, with its rich fun in the way of jingling rhymes and rattling rhythms, must be held responsible. The new cantata may be said to occupy amongst Sir Hubert's works a place analogous to that of 'Die Meistersinger' amongst Wagner's operas, by which we do not mean to lay ourselves open to the charge of foolishly comparing a little choral piece with one of the most stupendous emanations of the human brain in the whole realm of Art. But this 'Piper' has about it something of the sunny cheerfulness and genial warmth of Wagner's only comic opera and, like that matchless masterpiece, it is not without its touches of pathos and deep seriousness. Moreover, as 'Die Meistersinger' is pre-eminent amongst Wagner's operas as an inexhaustible fount of melody, so the 'Piper' is the most consistently tuneful of all Sir Hubert's works. That it is not less masterly in conception and workmanship because it is 'only a humorous cantata,' goes without saying in the case of a musician to whom native art is indebted for an unique sequence of dignified and ennobling choral utterances.

The work, which runs on without a break, is built upon a number of tuneful and straightforward diatonic subjects, such as Sir Hubert loves to write. In fact, the whole cantata might be put forward as a protest against modern chromaticism and over-elaboration; as a diatonic antiseptic to counteract what thoughtful judges of contemporary music may well consider a tendency to decay. The ingenuity displayed in dissecting the subject-matter and building up page after page with the fragments without incurring the charge of monotony, is worthy of close study and minute analysis.

Sir Hubert plunges very much *in medias res* by starting with the rat catastrophe! A bustling *Vivace* opens the orchestral introduction, and in the second bar we meet a swirling semiquaver passage which in the course of the cantata suggests the rodents' fatal header into the river Weser:



The groups of four descending semiquavers show in embryo, rhythmically transformed, the chief theme of the Piper (*vide* Ex. 9).

\* Produced at the Norwich Musical Festival, too late for a notice of the performance in the present issue of THE MUSICAL TIMES.

The above passage is immediately succeeded by a jovial tune, to a variation of which later on the opening line of the poem is set:

No. 2. *Vivace.*  
Hamelin Town's in Bruns - wick,



Fragments of several themes connected with the 'Piper' follow—e.g., a sequential passage showing at *a* the four semiquavers of Ex. 1:

No. 3. *Vivace.*



This, which is energetically whipped along for some time, makes way for a fresh idea:



The little figure of three notes (*a*) plays a very important part in the cantata from the point where the 'Piper' appears on the scene.

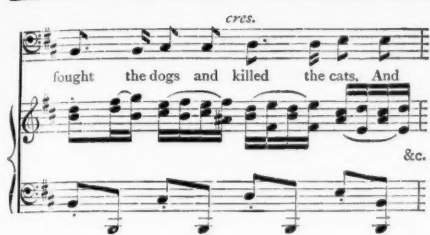
A dignified melody of much charm, and suggestive of an old-time ballad:

No. 5. *Vivace.*



leads up to the entry of the chorus, which runs along right merrily until it explodes, *ff*, on the word 'Rats!' This introduces a semiquaver figure, which stands, no doubt, for the ravenous rodents:





When the enraged inhabitants of long-suffering Hamelin flock to the Town Hall to rouse up official incompetence to a sense of its duty, and

At this the Mayor and Corporation  
Quaked with a mighty consternation,

Sir Hubert provides rich fun for both executants and listeners. His declamation (always one of his strong points) could not be more forcible. But 'let not your angry passions rise,' the orchestra seems to sing; and the contrast between the impatient energy thrown into the voice-parts and the good-natured jollity of the accompanying instrumental phrase (suggestive, no doubt, of the too easy-going Corporation):



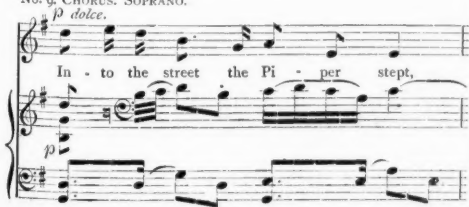
is highly diverting. We almost see the worthy, or rather unworthy, councillors cower before the excited gesticulations of the mob:



Note the threatening octave jumps, which are much in evidence when the situation suggests a possibility of the actors in the drama coming to blows.

The Mayor's speech is accompanied by the 'quaking' semiquaver figure of Ex. 8, and the voice-part lends itself to legitimate 'comic' interpretation. With the entrance of the Piper (after four 'gentle taps' on the drum and an affrighted *ff*, 'Bless me, what's that?' by the Mayor), the music assumes a different complexion. At first the Piper's two themes are fragmentarily anticipated. By degrees they grow—the while the chorus describes 'the strangest figure,' and he makes his offer to rid the town of rats—until, at the words 'Into the street the Piper step,' the tunes are combined with the following very charming result (compare the second bar of the vocal melody with Ex. 4):

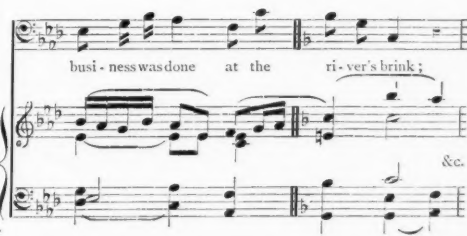
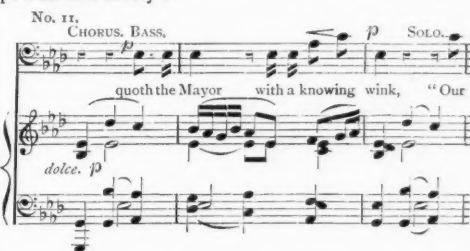
*Alligretto.*  
No. 9. CHORUS, SOPRANO.



Great and excellent use is made of these two ideas, and more especially of the voice theme, in the instrumental accompaniment to the next chorus describing the exodus of the vermin. The orchestra is kept tremendously busy suggesting, by means of countless *staccato* semiquavers and a rousing, prolonged *crescendo*, the muttering and grumbling and rumbling and tumbling as the rats rush to their doom. Then the fatal plunge (to bar 2, Ex. 1) and the first strain of Chopin's Funeral March strikes our astonished ear. A burlesqued version, *vivace*, of that famous melody follows, and with a rapid, jubilant, demisemiquaver flourish we are hurled into a short but merry, jig-like movement, while the people are 'ringing the bells till they rocked the steeple':



The three-note fragment (see Ex. 4*a*) of the 'Piper' theme recurs, as a persistent accompaniment figure, with the humble protagonist's return to receive his reward; but when the Mayor commences his mean, provoking speech, we have a delightful orchestral phrase which hits off the mock dignity of that pompous person to a nicety:



Passing over the angry speech, 'No trifling! I can't wait,' which is uttered *vivacissimo* in two-four time with many rapid quaver triplets, as if the 'Piper' could not get his scornful words out fast enough, we arrive, *vid* the Mayor's strongly-declared insults, at the point, 'Once more he stepped into the street,' whence the

chorus remains in possession of the field to the end of the work. For eight bars, in a tuneful strain, *tranquillo e dolce*, the voices are unaccompanied:

No. 12.

*Tranquillo e dolce.*

then a soft oboe 'call' of two notes (*f* and *g*) is heard, and ten times repeated as the sole accompaniment, an effect as strangely poetic as it is daringly simple. Soon, however, we become aware that the aforesaid 'call' was intended to foreshadow the following rhythmic metamorphosis of the 'Piper' theme:

No. 13.

and that the poet's lines—

And ere he blew *three* notes (such sweet  
Soft notes as yet musician's cunning  
Never gave the enraptured air),

debarred our most painstaking composer from giving us more than these *two* notes of the theme until he arrived at:

There was a rustling, that seemed like a bustling  
Of merry crowds justling, at pitching and hustling, &c.

Sir Hubert has dealt lovingly with the famous description of the children gathering and pressing eagerly after the wizard Piper. Voices and instruments are busier than ever, the latter chiefly with the various forms of the 'Piper' theme, or fragments thereof (*e.g.*, Ex. 4a). The favourite device of six quavers in the voice parts against eight semiquavers i.e. the orchestral is used with excellent effect at 'Tripping and skipping,' &c., and the movement is worked up in the most exhilarating fashion. The notes of Chopin's Funeral March, which also accompanied the drowning of the rats, are heard again (an expedient of doubtful value, surely!), as if to presage the coming tragedy. They appear as a counterpoint below a minor version of the 'Piper' theme, and serve momentarily to hush the warbling choir. But the orchestra soon gets back to *ff*, and the chorus lags not behind,—

When lo! as they reached the mountain's side,  
A wondrous portal opened wide.

These suggestive lines have generated the most beautiful page in Sir Hubert's work: a descriptive passage which almost brings before our mind's eye

the opening of the 'wondrous portal.' Given appropriately 'mystic' orchestration (the Full Score was not available for this article), these expanding chords:

No. 14.

should introduce a feeling of real solemnity into the work. Nor is the new mood allowed henceforth to be absent. In fact, the music becomes more and more impressive until the end. Yet more metamorphoses—rhythmic, melodic, and harmonic, of the 'Piper' theme—supply material for some of the remaining pages, until at the line 'And on the great church window' the chorale-like theme, Ex. 5, appears with noble effect, and leads to an impressive orchestral peroration, in which the 'Piper' theme plays an important part:

No. 15.

Thus concludes a work the varied charms of which cannot possibly be made patent to the reader in a short analysis. The composer's music is of such splendid texture, and it is all so much of a piece, that to quote a few bars here and there is almost a sacrilegious proceeding for which it is necessary to do exceeding great penance. The work must be studied as a whole; or, better still, it must be heard. It is destined to give delight to all who are not yet hopelessly blind to beauty in simple raiment. Was it not Brahms who, near the end of his great life, sadly remarked to a student: 'My dear young friend, I have throughout my life tried to be as simple as Mozart, yet tried in vain.' A master understands the almost paralysing difficulty of using simple means nowadays in an individual way to a great and impressive end. Sir Hubert Parry's beautiful and original 'Pied Piper' is emphatically the 'simple,' but in its way all but perfect work of a real master.

A. J. J.



## Sing and rejoice.

## FULL ANTHEM FOR CHRISTMAS.

Zechariah ii. 10, 13.

Composed by JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro con spirito.*  $\text{♩} = 50$ .

Piano introduction in G major, 6/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *Gt. mf* and *cres.* A *Ped.* (pedal) marking is present at the end of the first measure.

SOPRANO.

Sing, sing and re-joice, O daugh-ter of Zi-on,

ALTO

Sing, sing and re-joice, O daugh-ter of Zi-on,

TENOR.

Sing, sing and re-joice, O daugh-ter of Zi-on,

BASS.

Sing, sing and re-joice, O daugh-ter of Zi-on,

First system of vocal and piano accompaniment. It includes staves for Soprano, Alto, Tenor, and Bass, along with piano accompaniment. The lyrics are: "Sing, sing and re-joice, O daughter of Zion,". Dynamics include *f* and *mf*.

*cres.*

sing and re-joice, sing and re-joice, sing and re-joice, O

*mf. cres.*

sing and re-joice, re-joice, sing and re-joice, re-

*mf. cres.*

sing and re-joice, sing and re-joice, sing and re-

*mf. cres.*

sing and re-joice, re-joice, re-

Second system of vocal and piano accompaniment. It includes staves for Soprano, Alto, Tenor, and Bass, along with piano accompaniment. The lyrics are: "sing and re-joice, sing and re-joice, sing and re-joice, O sing and re-joice, re-joice, sing and re-joice, re- sing and re-joice, sing and re-joice, sing and re- sing and re-joice, re-joice, re-". Dynamics include *mf*, *cres.*, and *f*.

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Also published in Novello's Tonic Sol-fa Series, No. 1473, price 1½d.

daughter, O daughter of Zi - on, *mf* sing,

joice, O daughter of Zi - on, *mf* sing,

joice, O daughter of Zi - on, *mf* sing,

joice, O daughter of Zi - on, *mf* sing.

*mf* *cres.*

sing, sing and re - joice, . . . O daugh - ter of Zi - on, sing, sing and re -

sing, sing and re - joice, . . . O daugh - ter of Zi - on, sing, sing and re -

sing, sing . . . and re-joice, O daugh - ter of Zi - on, sing, sing and re -

sing, sing and re - joice, . . . O daugh - ter of Zi - on, sing, sing and re -

*f* *add Full Sw.*

*cres.*

joice, . . . sing, sing and re - joice : . .

*cres.*

joice, . . . sing, sing and re - joice : . .

*cres.* *mf*

joice, . . . sing, sing and re - joice : . . for lo, I come, . . and will

*cres.* *mf*

joice, . . . sing, sing and re - joice : . . for lo, I come, . . and will

*cres.* *mf* *Sw. with 8 ft. Reeds.*

( 2 ) *Ped.*

*ff* saith . . the Lord, . . .  
saith . . the Lord, . . .  
dwelt . . in the midst of thee, . . saith . . the Lord, . .  
dwelt . . in the midst of thee, . . saith . . the Lord, . .

*Gt. ff*

*mf* for, lo, I come, . . and will dwell . . . in the

*f* *See. to Oboe.* *p* *Ped.*

midst of thee, . . saith . . the Lord, . . saith . .  
saith . . the Lord, . . saith . .  
saith . . the Lord, . . saith . .  
saith . . the Lord, . . saith . .

*Gt. ff*

the Lord. Be

the Lord. Be

the Lord. Be

the Lord. Be

Sw. to Oboc. mp dim. pp

si - lent, O all flesh, . . be - fore the Lord : . . .

si - lent, O all flesh, . . be - fore the Lord : . . .

si - lent, O all flesh, . . be - fore the Lord : . . .

si - lent, O all flesh, . . be - fore the Lord : . . .

Ch. Clar. mp Sw.

for He is rais - ed up . . . out of His ho

for He is rais - ed up out of His

for He is rais - ed up out . . . of His

for He is rais - ed up

Gt. mp cres. Gt. f



*dim.*  
ly hab - it - a - tion.  
*dim.*  
ho - ly hab - it - a - tion.  
*dim.*  
ho - ly hab - it - a - tion.  
*dim.*  
out of His hab - it - a - tion.

*dim.*  
*Sv. to Oboe.* *sf* *sf*  
*Ped.*

*pp*  
Be si - lent, O all flesh, be - fore the Lord: . . .  
*pp*  
Be si - lent, O all flesh, be - fore the Lord: . . .  
*pp*  
Be si - lent, O all flesh, be - fore the Lord: . . .  
*pp*  
Be si - lent, O all flesh, be - fore the Lord: . . .

*Ch.* *mp*  
*Sv.*

*mp* *cres.* *f*  
for He . . is rais - ed up . . . out of His ho - . . .  
*mp* *cres.* *f*  
for He . . is rais - ed up out of His  
*mp* *cres.* *f*  
for He . . is rais - ed up out of His  
*mp* *cres.* *f*  
for He . . is rais - ed up

*Gt. mp* *Gt.* *f*

dim. ly hab - it - a - tion. *mf* Sing, sing and re -

dim. ho - ly hab - it - a - tion. *mf* Sing, sing and re -

dim. ho - ly hab - it - a - tion. *mf* Sing, sing and re - joice, . .

out of His hab - it - a - tion. *mf* Sing, sing and re - joice, . .

*dim.* *Full Sw. (closed.)* *cres.*

*poco largamente.* joice, . . sing, sing and re - joice, . . O daugh - ter of

joice, . . sing, sing and re - joice, . . O daugh - ter of

*cres.* sing, sing and re - joice, . . sing, sing and re - joice, . . O daugh - ter of

*cres.* sing, sing and re - joice, . . sing, sing and re - joice, . . O daugh - ter of

*poco largamente.* *Gt. mf* *cres.* *ff*

*a tempo.* *cres.* Zi - on, sing and re-joice, sing and re-joice, sing . . and re-joice, sing .

Zi - on, sing and re-joice, sing and re-joice, sing . . . and re -

Zi - on, sing and re - joice, . . . sing, . . . sing and re -

Zi - on, sing and re - joice, . . sing . . . and re -

*a tempo.* *f* *cres.* *ff*

*Poco più mosso.*

and re-joyce, O daughter, O daughter of Zi - on. *Al -*

joyce, sing and re-joyce, O daughter of Zi - on. *Al -*

joyce, sing and re-joyce, O daughter of Zi - on. *Al -*

joyce, sing and re-joyce, O daughter of Zi - on. *Poco più mosso. Al -*

*poco riten.*

le - lu - ia, *Al -* le - lu - ia, *A -* men,

*poco riten.*

le - lu - ia, *Al -* le - lu - ia, *A -* men,

*poco riten.*

le - lu - ia, *Al -* le - lu - ia, *A -* men,

*poco riten.*

le - lu - ia, *Al -* le - lu - ia, *A -* men,

*ritard. a tempo.*

*ritard. a tempo.*

*ritard. a tempo.*

*ritard. a tempo.*

*ritard. a tempo.*

*rit. fff*

(7)

# THE MUSICAL TIMES

FOUNDED IN THE YEAR 1844.

THE MUSICAL TIMES is the oldest English journal devoted to music and musicians; moreover, its existence has exceeded that of any other musical journal ever issued in this country. Started in June, 1844, it first appeared in the form of a modest sheet of eight pages; but in the intervening sixty years it has, like Topsy, "grewed," to about seventy pages every month.

Biography has been a special feature during recent years. Upwards of seventy Biographical Sketches, with special supplement portraits, have appeared since July, 1897. These articles have been received with much favour not only at home and abroad, but in Britain beyond the seas. English and foreign musicians of eminence, contemporary and bygone, have been included in this large gallery of MUSICAL TIMES Biographical Sketches: the subjoined list of names speaks for itself.

## BIOGRAPHICAL SKETCHES WITH SPECIAL PORTRAITS THAT HAVE APPEARED BETWEEN JULY, 1897, AND OCTOBER, 1905.

MADAME ALBANI.  
HERR EUGEN D'ALBERT.  
THE RT. HON. THE LORD  
ALVERSTONE, G.C.M.G.  
PROF. ARMES.  
DR. ARNE.  
THOMAS ATTWOOD.  
MR. AND MRS. JOAH BATES.  
SIR W. STERNDAL BENNETT.  
DR. BLOW.  
DR. BOYCE.  
SIR FREDERICK BRIDGE, M.V.O.  
DR. BRODSKY.  
DR. BURNEY.  
DR. HENRY COWARD.  
DR. F. H. COWEN.  
J. B. CRAMER.  
DR. CROFT.  
MISS ADA CROSSLEY.  
DR. W. H. CUMMINGS.  
DR. FRANK DAMROSCH.  
MR. EDWARD DANNREUTHER.  
MR. BEN DAVIES.  
MISS FANNY DAVIES.  
SIR EDWARD ELGAR.  
DR. ESPOSITO.

DR. EATON FANING.  
MISS MURIEL FOSTER.  
MANUEL GARCIA.  
MR. EDWARD GERMAN.  
MR. ALFRED GIBSON.  
SIR JOHN GOSS.  
DR. GREENE.  
SIR GEORGE GROVE, C.B.  
SIR JOHN HAWKINS.  
MR. GEORGE HENSCHEL.  
DR. HENRY HILES.  
MR. A. J. HIPKINS.  
MR. ALFRED HOLLINS.  
DR. E. J. HOPKINS.  
DR. JOACHIM.  
PROF. KARL KLINDWORTH.  
DR. C. H. LLOYD.  
MR. EDWARD LLOYD.  
DR. EDWARD MACDOWELL.  
MR. WALTER MACFARREN.  
SIR ALEXANDER MACKENZIE.  
DR. McNAUGHT.  
SIR AUGUST MANNS.  
SIR GEORGE C. MARTIN, M.V.O.  
PROF. NIECKS.  
HERR ARTHUR NIKISCH.

VINCENT NOVELLO.  
PROF. HORATIO PARKER.  
SIR WALTER PARRATT, M.V.O.  
SIR HUBERT PARRY, BART.  
PROF. PROUT.  
MR. ALBERTO RANDEGGER.  
DR. HANS RICHTER.  
MR. GEORGE RISELEY.  
M. EMILE SAURET.  
HENRY SMART.  
FATHER SMITH.  
SIR JOHN STAINER.  
SIR CHARLES STANFORD.  
DR. CHARLES STEGGALL.  
DR. RICHARD STRAUSS.  
SIR ARTHUR SULLIVAN.  
MR. T. W. TAPHOUSE.  
MR. FRANKLIN TAYLOR.  
MR. JOHN THOMAS.  
REV. J. TROUTBECK.  
HERR FELIX WEINGARTNER.  
SAMUEL WESLEY.  
DR. S. S. WESLEY.  
HERR WILHELMJ.  
FATHER WILLIS.

Illustrations have become an important and almost indispensable adjunct of present-day periodicals. This much-appreciated feature has of late been considerably developed in the pages of THE MUSICAL TIMES. The articles on English Cathedrals, London Churches, Colleges, &c., by "Dotted Crotchet," have furnished scope for the pictorial embellishment of the descriptive matter relating to these interesting subjects. The following places of interest have been included in the survey:

CATHEDRALS.  
BANGOR. NORWICH.  
CHESTER. OXFORD (CHRIST CHURCH).  
CHICHESTER. PETERBOROUGH.  
DURHAM. SALISBURY.  
ELY. TRURO.  
EXETER. WELLS.  
GLOUCESTER. WINCHESTER.  
LICHFIELD. YORK.  
LINCOLN.

COLLEGES AND SCHOOLS.  
TRINITY, CAMBRIDGE.  
KING'S, CAMBRIDGE.  
ST. JOHN'S, CAMBRIDGE.  
CHRIST CHURCH, OXFORD.  
NEW, OXFORD.  
ST. MICHAEL'S, TENBURY.  
WINCHESTER.  
CLIFTON.  
RUGBY.  
CHRIST'S HOSPITAL.

LONDON CHURCHES, &c.  
ST. GILES'S, CRIPPLEGATE.  
ST. ANNE'S, SOHO.  
ST. ANDREW'S, HOLBORN.  
ST. MARGARET'S, WESTMINSTER.  
CHAPEL ROYAL.  
FOUNDLING HOSPITAL.  
CHARTERHOUSE.

This illustrated series will be continued, and also the articles on important musical libraries, public and private.

The survey under the heading Church and Organ Music has been greatly extended. The aim has been to provide matter that shall be both interesting and of practical helpfulness to those who officiate in "Quires and places where they sing."

The old-established characteristics of THE MUSICAL TIMES have been brought up to date. The "Occasional Notes" cover a wide range of subjects, and records of music-makings in various centres of musical activity are supplied by the leading writers on music abroad and in the Provinces. In the "Answers to Correspondents" section, no pains are spared in furnishing satisfactory replies to the questions asked, even though the interrogations be, as they often are, posing.

Reference may be made to the music—anthems or part-songs—appearing month by month, and to other well-known features of this old-established journal. THE MUSICAL TIMES has a large circle of friends and well-wishers in various parts of the world; and the many gratifying tokens of appreciation that are constantly being received, not only by letter but by frequent quotation in the Press, act as a stimulus to the Editor to increase the brightness of its pages and to make the paper more acceptable in the future even than in the past.

THE MUSICAL TIMES is published on the 1st of every month. Price 4d.  
Annual Subscription, which may begin at any time, post-free, 5s.

LONDON: NOVELLO AND COMPANY, LIMITED.



Dallam Travels  
with an Organ to the Grand Signior.  
A brookelation of my travels from  
Ed. Porell. Within of London towards  
the straits of magnituditerandum  
and what happened by the way.

The spring we arrived at was to make my journey  
to Constantinople, I was at Gravel and  
I departed from London in a pair of  
organs, with my wife & proper provision  
as I had provided for my purpose. The  
month of February 1598. Being Friday  
morning to Gravel and I went aboard of  
ship called the Hector & there placed  
my wife, my bedding, & a pair of  
virginalls with a martopante, did alone  
not to carry, for my carrying by  
the way, other commodities I carried  
none, seeing one gross of tin spades  
I not cost me myne sitting: & spiritus  
pobus of tin in bare not cost me 18.

Item for one pair of yaster b	—	0	—	4	—	0
Item for one dozen of spoyn.	—	0	—	1	—	0
Item for another dozen	—	0	—	2	—	0
Item for 2 pair of forking	—	0	—	12	—	0
Item for one pair of lining brose	—	0	—	1	—	4
Item for one pair of pampers & pantallies	—	0	—	3	—	6
Item for 3 pair of spawes	—	0	—	7	—	0
Item for a yinder & hanger	—	0	—	2	—	8
Item for a yowne	—	1	—	10	—	0
Item for a pair of virginalls	—	1	—	15	—	0

Extracts (in facsimile) from the diary of Thomas Dallam while on his organ mission to the Grand Turk. From the original MS. in the British Museum. The lower extract contains some of the 'Nessecaries' for his 'voyage into Turkie.' See THE MUSICAL TIMES of October, 1905, p. 649.

## Reviews.

## ANTHEMS.

*Behold, I come quickly. There is none that can resist Thy voice.* By Ivor Atkins.

*O everlasting Light.* By John E. West.

*I will go unto the Altar of God.* By Henry Gadsby.

*Thou art a Priest for ever.* By Samuel Wesley.

*Come, Holy Ghost.* Anthem for unaccompanied singing. By Palestrina.

[Novello & Company, Limited.]

The first of the above anthems by the gifted organist of Worcester Cathedral, is a remarkably terse and impressive setting of verses from the twenty-second chapter of Revelation. It opens solemnly in the key of E minor, but at the words 'I am Alpha and Omega' a most effective transition is made into the dominant, while the close is also instinct with solemnity. The other anthem is composed for this year's Gloucester Diocesan Choral Music Festival. The music is laid out on broad lines, and the form is sufficiently extended to make the work suitable for festivals. It opens with a four-part chorus of vigorous character, in which occur some effective passages in imitation. The second section, for soprano solo or semi-chorus, is devotional in expression, and after it a return is made to the opening, which in shortened form concludes the anthem.

Mr. West has taken for his text words from Lydley's 'Prayers,' attributed to the year 1566, and their deep devotional spirit is happily accented by the music, which is written to be sung unaccompanied. A well-trained choir will be necessary to fulfil the composer's intentions, although there are no difficulties which are not justified by proportionate effect. In sundry passages great harmonic richness is obtained by doubling the respective parts, but the greater portion of the work is in four-part harmony.

'I will go unto the Altar of God,' by Mr. Henry Gadsby, belongs to the excellent series of 'Novello's Short Anthems,' and is an admirable example of its class. The music is flowing and graceful, the parts moving melodiously and independently. At the close a very effective use is made of the chord of the dominant major ninth.

Amidst the pressure of the present it is well at times to revert to the past, and revised versions of anthems by the old masters of church music are ever to be welcomed. The anthem by the elder Wesley is a particularly fine example of this great church musician. It is laid out for soprano, first and second alto, first and second tenor, and bass, and is intended to be sung without accompaniment. The opening is very striking, and the reiteration of the ascending scale-passage allied to the words 'After the order of Melchizedek' has a singularly stirring effect.

Devotional, dignified and solemn are the adjectives which occur to the mind on reading Palestrina's anthem 'Come, Holy Ghost,' and the consonant character of the harmonic scheme is peculiarly refreshing after the prevalence of torturing dissonances in modern works.

*The Cathedrals of England and Wales.* By T. Francis Bumpus. First Series.

[T. Werner Laurie.]

The author of this attractive book has already proved himself to be a congenial cathedral cicerone. His previous volumes have treated of various sanctuaries in France and North Germany respectively, and now he gives the result of visits paid by him to nine English cathedrals, together with an introductory essay of architectural import. A well-qualified ecclesiologist, Mr. Bumpus pleasantly imparts much information on the stately sanctuaries he so graphically describes, more especially the structures and the changes they have at various times undergone. Music, however, finds a place in this cathedral survey. In this respect one of the most interesting references is to an ancient Hereford Office Book, which William Hawes, in 1834, discovered on a bookstall in Drury Lane! Upon examination this volume turned out to be an 'Antiphonarium' of 1265, containing

the old 'Hereford Use.' Hawes communicated his 'find' to the Dean and Chapter of Hereford, who at once agreed to purchase the treasure found at Drury Lane for the sum of twelve guineas, whereby the precious MS. returned to its old home. As Dr. S. S. Wesley was at that time organist of Hereford Cathedral, this 'Antiphonarium' was doubtless submitted to his inspection. Mr. Bumpus's very readable pages are interspersed with some excellent illustrations: his book is sure to have many readers, and the second and third series—the three volumes are to include nineteen cathedrals—will be looked forward to with pleasure.

## VIOLIN MUSIC.

*A Modern School for the Violin.* Fourth Book of Studies. Book IVb. By August Wilhelmj and James Brown.

*The Junior Violinist.* Edited by C. Egerton Lowe. Book 24. Four Characteristic Pieces for Violin and Pianoforte. By Herman Koenig.

[Novello and Company, Limited.]

To those familiar with the earlier parts of 'A Modern School for the Violin,' the recently issued Fourth Book of Studies may come somewhat as a surprise. With the exception of a few special studies by the authors and two by Spohr and Kreutzer, the contents are devoted to excerpts from well-known classical and modern violin solos. These are grouped in sections, each exemplifying a branch of technique expected to be previously prepared from Book IVa, designed to be taken concurrently with IVb. The idea is excellent: first by convincing the student how greatly the practice of technique facilitates in overcoming the difficulties invariably encountered in advanced pieces of every description, and secondly by keeping before him a high and elevated aim even when engaged in the daily routine or drudgery of purely mechanical exercises.

A single example from the present book will suffice to show its purpose. The first section is devoted to 'Passages formed of Scales and Arpeggi.' Here are shown extracts culled from familiar works by Beethoven, De Beriot, Saint-Saëns, Mendelssohn and Schubert, while reference is made to suitable studies dealing with the same matter by Kreutzer and Fiorillo. Similarly treated are such subjects as 'Passages on the G string,' 'Firmness of Stop and Intonation,' 'Solid and Spring Staccato,' 'Octave Passages,' 'Double Notes,' 'Harmonics,' &c.

The Junior Violinist Series continues to supply young players with good material for study and recreation. The latest addition, Book 24, contains 'Four Characteristic Pieces' by Herman Koenig, entitled, respectively, Romance, Humoreske, Intermezzo and Arioso. Short, melodious and effective solos, they are admirably suited to those who have not yet left the first position.

*Te Deum laudamus in C.* By E. Markham Lee.

[Novello & Company, Limited.]

Dr. Lee writes with long experience of the capabilities of average church choirs and knowledge of what is required by the majority of congregations, the result in the present instance being a setting of the great Eastern hymn that is calculated to find widespread favour. The sequential form of melody has been adopted, the tonality kept distinct, and for the most part the harmonic scheme is diatonic. The voice parts are well varied and effectively supported by the organ accompaniment, and repetition of the words only occurs in one sentence.

*If music be the food of love.* Glee for A.T.T.B. Words by Shakespeare, music by George Benson.

[Novello & Company, Limited.]

This is a charming setting of lines that truly crave for music. The part-writing is singularly flowing and graceful, and the romantic spirit of Shakespeare's words seems to have taken possession of the composer. The closing section is particularly beautiful.

## TWO-PART SONGS FOR FEMALE OR BOYS' VOICES.

*Over the Oceans. When love hath entangled.* Op. 20, Nos. 1 & 2. Music by Brahms. English words by Paul England.

*Charming Chloe.* Words by Robert Burns. Music by E. T. Sweeting.

[Novello & Company, Limited.]

The above two-part songs (for female or boys' voices) by Brahms have not hitherto been published in a cheap form, and the English translation of Herder's lines is new and, it may be added, excellent. They might with advantage be sung successively, the text being respectively parts one and two of 'Weg der Liebe' ('Love's way'). The music is smooth and flowing in character, and while well adapted for choirs would also form effective duets for soprano and mezzo-soprano voices.

Dr. Sweeting has set Burns's lines to dainty music which trips along in harmonious accord with the poet's description of the gait of the charming Chloe 'ow't the pearly lawn.'

## BOOKS RECEIVED.

*Songs of the West.* By S. Baring Gould, H. Fleetwood Sheppard, and F. W. Bussell. Pp. xii. and 280; 5s. net. (Methuen & Co.).—*The complete collection of Irish music (Petrie).* Edited by Charles Villiers Stanford. Pp. xxix. and 397. (Boosey & Co., for the Irish Literary Society).—*Tristan and Isolde: an interpretation.* By Alice Leighton Cleather and Basil Crump. Pp. 150; 2s. 6d. (Methuen & Co.).—*Modern Harmony in its theory and practice.* By Arthur Foote and Walter R. Spalding. Pp. vii. and 254; \$1 50c. (Boston: Arthur P. Schmidt).—*Pianos: their construction, tuning, and repair.* By Paul N. Hasluck. Pp. 160; 1s. (Cassell and Co.).—*Wagner.* By John F. Runciman. Pp. 93; 1s. (George Bell & Son).—*Harmony.* By Max Loewengard. Pp. 108 (Berlin: Albert Stahl).—*Reading at sight.* By R. T. White. Pp. xi. and 64; 1s. 6d. (J. Curwen & Sons).—*Selected violin solos and how to play them.* By Basil Althaus. Pp. 178; 2s. 6d. (The Strad Office).—*The Peasant Songs of Great Russia.* Collected and transcribed from phonograms by Eugénie Lineff. Pp. xlv. and 90, also charts (David Nutt).

## THE SHEFFIELD MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The programme of the Sheffield Festival, on October 4-6, was grouped about four choral works of great magnitude and importance, Bach's B minor Mass, Handel's 'Messiah,' Mozart's 'Requiem' and Berlioz's 'Faust.' Of these the Sheffield chorus, taught by one as able, enthusiastic, and thorough as Dr. Coward, might be trusted to render a good account, while the works themselves are so well known that one word might have sufficed to described their effect had it not been that a fresh factor was introduced into the matter by the co-operation of one new to this country in the capacity of a festival conductor, Mr. Felix Weingartner. As Mr. Henry J. Wood, who did so well for Sheffield three years ago, was unable to resume the responsibility of conductor, a successor had to be chosen, and the choice fell upon Mr. Weingartner who, it may be recollected, had already conducted a Sheffield chorus at Professor Kruse's London Festival in April of last year, and whose success on that occasion may well have inspired the Committee with confidence in his powers. Possibly patriotic considerations might lead me to desire that a Briton could have been found for the post; but if the Sheffield people simply wanted the very best conductor procurable, there are not many names which could be placed in the same rank as Mr. Weingartner's. He amply justified the confidence placed in him, for he is not only technically an accomplished conductor, with distinct magnetic power and without any objectionable mannerisms, but he is also a fine artist, whose readings, even where one may not agree with them, are always musically and poetical. Speaking generally, he leaned towards brilliance rather than dignity, and to many it seemed that his reading of the B minor Mass suffered in consequence. For instance, while the 'Cum Sancto Spiritu' was quite magnificent, the 'Sanctus' was decidedly lacking in the overwhelming effect

of majesty of which it is capable. If Mr. Weingartner failed to probe the depths of Bach's music, or to quite realize the serenity one expects in the quieter movements of Mozart's 'Requiem,' he gave a fine and virile interpretation of Handel, and in Berlioz's 'Faust' achieved an absolute triumph. The whole reading was full of vitality, and the energy, colour and *diablerie* of the music can never have been more completely realized than in this remarkable performance. The scene in Auerbach's cellar had for once the exact feeling of reckless joviality, and the burlesque 'Amen' was superbly sung, and impressed one as a grim parody rather than as a bad imitation of an ordinary Handelian fugue.

The novelties were not numerous, but were of more than average interest. Two only were entirely new. Mr. Frederic Cliffe's setting of Kingsley's 'Ode to the North-East Wind' may at once be described as a composition which is as fresh and breezy as its subject suggests, full of energy and go, and, having regard to the nature of the poem, remarkably varied in character. The adroit and appropriate interpolation of a purely orchestral movement, a *Nocturne*, is in this respect most effective, and while it supplies a suitable contrast, it is brought into logical connection with its context by the introduction of thematic material already heard. The other novelty was a setting of Milton's 'Ode on Time' by Mr. Nicholas Gatty, a young musician who has family ties with Sheffield. If any apprehension were felt lest the appearance of his work in the programme should be due to favour rather than merit, it was dissipated on a hearing, for the music, though ambitious and aiming at bigness of effect, is beautiful and truly impressive, perhaps almost too continuously strenuous, but showing that the majesty of Milton's verse has been thoroughly realized, and to a great degree reproduced, by the composer. Three other compositions, if not heard for the first time, were practically new to this country. They were all by Mr. Weingartner, and the compliment implied was so deserved that it silenced any doubts whether it was wise to take up so large a proportion of the programme with the music of any one composer of smaller rank than the greatest. His second symphony (in E flat) has been heard once in London. It is an enormously clever and elaborate work, with moments of inspiration, as in the first subject of the slow movement and the whole of the *Scherzo*, but its spontaneity is not always apparent, and some portions smell of the lamp. The two eight-part choruses, which the composer has dedicated to Dr. Coward and his Sheffield Choral Union, are certainly calculated in their effects, but are more convincing than many of his compositions. 'The House of Dreams' is a highly successful attempt to conjure up an atmosphere of mystery and magic. It is also about as severe a test of intonation as a chorus could possibly endure, and its performance was one of the chief triumphs of the Festival choir. The other piece, 'The Song of the Storm,' is one of the most effective instances of piling up a gigantic climax that can be found, or even imagined. Extra brass instruments are stationed behind the chorus, at each side of the organ, just as in Verdi's 'Requiem,' and their fanfares are cleverly employed to aid in the culminating point of the finely constructed climax. What may appropriately be called a perfect tornado of sound is the result, but though the music is as loud as anything I ever heard, it is still music, and not mere noise. The contours of the design are clear, and it is admirably worked out. Sung with all the vigour of the Sheffield singers, it produced a tremendous effect, too overwhelming for the hall, which is now the one weak point in the Sheffield Festival. It not only fails to accommodate as many as would like to attend, and cramps those who manage to secure seats, but it stands in the way of a band that is at all worthy of the chorus, and it detracts from the colour and charm which a more spacious and resonant room would give to the tone of the choruses. There is already much talk of a new concert-hall for Sheffield, and this, with the energy and generosity which the Sheffield people have hitherto shown, should be no impossibility, so it is to be hoped the project will thrive, and bear fruit before 1908!

The rest of the programme (six concerts in all) may be rapidly surveyed. Schumann's 'Paradise and the Peri' was given with unusual brilliance, but failed to obviate the feeling of monotony which it engenders. Max Bruch's 'Frithjof' proved pleasant, but not distinguished, and Brahms's beautiful 'Nänie' completed the record of choral

works. The closing scene from Tchaikovsky's 'Eugene Onegin' was interesting, and the singing of the two solo parts by Mrs. Henry J. Wood and Mr. F. Austin marked a distinct advance in their art. Brahms's violin concerto was played by Mr. Kreisler with the noblest artistic expression. A supremely fine reading of the 'Eroica' symphony, played in commemoration of the centenary of its first performance, and the 'Euryanthe' overture, finish the list.

Mr. Weingartner conducted the entire Festival, novelties included. There was a band of 73 (including the organist, Mr. J. W. Phillips), thoroughly competent individually, but absurdly out of proportion to the chorus of over 300. Mr. Wendling, the leader, deserves especial praise for his very fine playing of the obbligati in Bach's Mass and elsewhere. The principal vocalists were Miss Evangeline Florence, Miss Agnes Nicholls, and Mrs. Henry J. Wood; Miss Ada Crossley and Miss Muriel Foster; Messrs. Coates, Elwes, and Green; Messrs. Austin, Black, and Lane Wilson, together with some capable local singers, all of whom were given in the prospectus in alphabetical order, a plan which has much to recommend it.

The organization of the Festival was excellent, and in this connection mention must be made of Mr. T. Walter Hall, the Chairman of the Executive, and Messrs. Willoughby Firth and N. W. Burbidge, the Hon. Secretaries, who have worked hard for the success they have deservedly achieved.

### BLACKPOOL COMPETITION FESTIVAL,

OCTOBER 5, 6, 7.

The Fifth Annual Competitive Musical Festival was in every way a remarkable success. The scheme, which is founded upon that evolved by its sister sea-side resort, Morecambe, is in its turn a model of what a festival of this kind should aim to accomplish. It is run by a committee of the chief residents of the town, none of whom, not even the secretary, Mr. Lionel H. Franceys, have any pecuniary interest in its success. This committee includes men possessing educated taste, who regard musical art seriously and are determined to widen the outlook and to spiritualize the aims of the splendid executive resources for which they so successfully cater. There is, therefore, nothing *ad captandum* in the choice of music, in fact it might seem to many who peruse the handsome programme-book of forty-eight pages, with its list of about fifty pieces to be prepared in thirty-five different classes, that the tests were too severe, not only for the 3,000 or more competitors to perform, but for the even larger number of persons who came to listen. The result, however, amply justified the belief of the promoters in the potential capacity and enthusiasm of the musical organizations and individuals appealed to.

As to the charge that festivals of this type merely provide 'pots for pot-hunters,' the writer of the learned and eloquent preface to the Festival book says:

'With reference to "pot hunting," it would be as well to assure our audience that, after going carefully into the question with regard to the contests included in the scope of this Festival, there is only one conclusion to be arrived at, and that is that more expense is involved in preparing and conveying the competitors to Blackpool than will ever be returned to them in prize money. Then, what is the attraction? The chief attraction is the measuring of their own and each other's powers before perfectly impartial judges, with the additional pleasure of attending what may be termed an ecumenical council of musical votaries, to which, without doubt, should be added the singing and hearing of music not chosen simply and solely to meet the popular tastes, but music that otherwise would, sad to say, be seldom or never heard, or attempted by the majority of those present. Examine the programme, and then say how many of the pieces would ever have come under your notice but for this and kindred Festivals. Would the names of Brahms, Cornelius, MacDowell, and numbers of others ever have had the significance they have for the thousands to whom they are now household words? For the sake of illustration, during the five years that this Festival has been in existence upwards of 12,000 competitors have presented themselves in

the various competitions. We could mention many that have, even in that short space of time, made names for themselves in the musical profession, apart from the thousands comprised in the audiences to whom the results achieved have come as a revelation.'

We can give only a summary account of the results of the chief competitions.

#### MIXED-VOICE CHOIR (CHALLENGE SHIELD CLASS). TEST-PIECES.

Madrigal—'As Vesta was' ... *Weelkes*.  
Part-song—'Spanish Serenade' ... *Elgar*.  
Motet (eight-part)—'The surrender of the soul' ('Liebe') ... *Cornelius*.  
Chorus—'Now for the dance' ... *Berlioz*.

1st, Blackpool Glee and Madrigal Society (Mr. H. Whittaker); 2nd, Southport Choir (Mr. W. Tattersall); 3rd, Padiham Vocal Union (Mr. E. Hitchon).

#### MALE-VOICE CHOIR (TENOR LEAD). TEST-PIECES.

Part-song—'Nightfall' ... *Schumann*.  
Part-song—'Give a rouse' ... *Granville Bantock*.  
Part-song, 9 parts (6 Tenor, 3 Bass)—'The Old Soldier's Dream' ('Der alte Soldat') ... *Cornelius*.  
Part-song—'From the Sea' ... *E. A. MacDowell*.

1st, Manchester Orpheus Glee Society (Mr. W. S. Nesbitt); 2nd, Habergam Glee Union (Mr. E. Hitchon); 3rd, Southport Vocal Union (Mr. J. C. Clarke). Seven choirs sang.

It is worthy of note that the two pieces that most profoundly affected the audience and adjudicators were those by Cornelius. Dr. MacDowell's grim and powerful part-song was also startlingly effective.

In the male-voice alto-lead section the Nelson Apollo Glee Union (Mr. T. Wilkinson) came out first, and in the chief female-voice choir section, the Blackpool Society (Mr. H. Whittaker) were the winners. Another Blackpool choir, under Mr. Clifford Higgin, gained the first-prize in the second mixed-voice choir section, the test-pieces for which were the part-songs 'All ye woods' (Lahee) and 'The Serenade' (Brahms). In all thirty-four choirs competed in the adult choral sections. The orchestral section brought forward two highly competent full orchestras, that from Colne (Mr. J. L. Wildman) being pronounced a little better than that from Nelson (Mr. C. Townsley). The test-piece was Mendelssohn's overture to 'The Son and Stranger.' When the strings of each orchestra competed in performing B. Volkmann's Serenade in F (Op. 6) for strings, the position was reversed.

There were 112 entries in the solo-singing section, 10 for the duets, and 17 for the quartets. On the children's day 23 school choirs, 29 solo singers (boys and girls), 54 pianoforte players and 19 violinists were heard. Many of the children's choirs sang with remarkable beauty of tone and expression, and nine action-songs were performed with quite fascinating effect. At the evening concert the children combined to give an excellent performance of the cantata 'Orpheus' (words by Wordsworth and music by George Rathbone) under the skilful direction of Mr. H. Whittaker.

The adjudicators were Mr. C. H. Fogg, Madame Edith Hands, Dr. McNaught, Mr. Percy Pitt, Dr. G. R. Sinclair, and Mr. S. Coleridge-Taylor.

The arrangements for the public and the 3,000 competitors were skilfully devised and admirably carried out. In this connection the name of Councillor John Collins deserves special recognition.

The annual Festival of the three cathedral choirs of Chichester, Salisbury, and Winchester, was held at Salisbury Cathedral on September 26, when the service-music included Stanford's Service in A and the following anthems: 'Sing joyfully' (Byrd), 'If the Lord Himself' (Walmisley), and 'I saw the Lord' (Stainer). The accompaniments were played by Mr. C. F. South, Mr. F. J. W. Crowe, and Dr. Prendergast, organists respectively of the cathedrals of Salisbury, Chichester, and Winchester. This is the second Festival of the 'three choirs' above-named, the first having taken place last year at Chichester, where the idea originated with Dean Hannah.



## THE BRISTOL MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

Though there was only one new work, and that not of great magnitude, given at the eleventh Bristol Festival, which took place on October 11—14, there was a pleasant freshness given to the programme by three very interesting revivals, and a recent work quite new to this country. The most important of these was a Mass in C minor by Mozart. This is in reality a pasticcio, the nucleus being the incomplete Mass (Köchel, No. 427) which Mozart wrote in fulfilment of a promise made on his marriage. The work seems to have never been finished, and it is surmised that the missing numbers were supplied from some of Mozart's earlier Masses. This may have served as a cue to Dr. Alois Schmitt, who, realising that this fragment contained some of Mozart's noblest Church music, has adopted a similar method in editing and completing this Mass. The whole proceeding recalls the stranger history of Mozart's other great Church work, the 'Requiem,' and the analogy is strengthened by the fact that in this case also the music of the opening Kyrie has been used as a basis for the concluding Agnus Dei. In addition to this, Dr. Schmitt has completed the instrumentation where necessary, and has rendered the work suitable for liturgical as well as concert use. After hearing the Mass, one must admit that the work was worth doing, and that it has been most ably done. One does not, of course, look for the same unity of conception in eighteenth-century music which is expected nowadays, but having regard to this, the absence of any suggestion of patchwork is still noteworthy, and I think it may be said the various movements succeed each other at least as smoothly and logically as those of the 'Requiem,' and the interpolated portions of the Credo, from the 'Crucifixus' to the 'Et vitam venturi,' fit in their places admirably. Many of the choruses are bigger and loftier in conception than almost any of Mozart's choral compositions, not excluding even the 'Requiem'; the 'Qui tollis,' for double chorus, is a case in point, and the Credo, the Kyrie, and the 'Cum Sancto Spiritu' may also be quoted in this connection. The solo writing is in the florid style of a Rococo period, but even where it is at its lightest, Mozart's purity of style prevents it from becoming flippant, and here the artistic singing of the important and very exacting soprano solo parts by Madame Albani and Miss Agnes Nicholls deserves the heartiest admiration. This arrangement was given for the first time in Dresden four years ago, and this was its first hearing in this country, a strange thing to record of an important work by Mozart.

Another interesting revival was that of 'Lelio,' given, as intended by Berlioz, by way of a sequel to his 'Symphonie Fantastique,' and with all the stage effects directed to be observed. As a work of art it is indeed a pasticcio; a number of pieces hanging together on the slender thread of a monologue which turns from one topic to another simply in order to give the cue for the introduction of some early composition Berlioz wished to resurrect—save where he makes the actor his own mouthpiece to vent his spite against Fétis, or to declare his passion for Miss Smithson. The individual portions are of varied interest, but some, such as the 'Tempest' fantasia, are characteristic of Berlioz in his most original and fanciful mood. The chorus of Shades, very reminiscent of Gluck, and the fragment styled 'La Harpe Éolienne' are also very beautiful. The part of Lelio was taken by Mr. Lawrence Irving, who wisely abridged his lines, and acted so earnestly as to minimise the bombast of this singular monologue, and the solos were efficiently sung by Mr. Vivian Bennetts and Mr. C. Knowles.

Mendelssohn's music to 'Œdipus at Colonus' is so seldom heard that its performance may almost be regarded as a revival. Though it came at the close of an absurdly lengthy programme, its quiet dignity was felt, and it served to introduce the fine male-voice choir of 350 singers, the like of which one doubts if any other English city could supply. The chief parts were recited by Mr. Irving and Miss Mabel Hackney.

One of the sensations of the Festival was Richard Strauss's choral ballad 'Taillefer,' heard on this occasion for the first time in this country. Though most elaborately scored, its

main lines are clear enough; it has plenty of tunefulness, and even the battle scene—though it may suggest 'confused noise, and garments rolled in blood'—is not as explosive or dissonant as one might have expected. Probably Strauss realized that his heavy ordnance would be out of place at the Battle of Hastings. The music has quite a flavour of the ballad in many parts, but while its brilliance is as remarkable as ever, the subject, with its rapid action, does not admit of dwelling upon a mood in the way to best create a musical atmosphere. It is, however, a powerful work, and should find admirers even among those who still shrink from the uncouth dissonances of the battle scene in 'Heldenleben.' The only actual novelty was a dramatic scena, based on a speech in Byron's tragedy 'Marino Faliero,' by Mr. Joseph Holbrooke, who, since his festival début at Leeds last year, is becoming quite a festival favourite. It is original and dramatic in conception, but its fault is a certain lack of continuity, giving the impression of patchiness.

The rest of the programme was on familiar lines. It began with 'Elijah,' it ended with 'Messiah,' and it included 'Lohengrin,' 'The Dream of Gerontius,' and 'The Mount of Olives' (given in the old, and, as one hoped, obsolete guise of 'Engedi'). As both 'Messiah' and 'Lohengrin' were given without cuts, the latter finishing at thirteen minutes before midnight, it may be assumed that the Bristol people like plenty for their money, though it must be admitted that quality was by no means sacrificed to quantity, for Mr. Riseley, save for a slight inclination to rush the pace, gave exceedingly good performances. His energy is indeed remarkable, for he is both choirmaster and conductor, and the only thing in the Festival which he did not conduct was Mr. Holbrooke's scena. The large chorus, of 460 voices, produces hardly the volume of sound one would expect from its numbers; but if it lack the weight of tone one finds in the North, it has many excellent qualities, notably a pleasant, supple, vocal style, great refinement and power of expression. The band of 90—supplemented for Dr. Strauss's work—was an excellent one, Mr. A. W. Payne being leader, and Mr. G. H. Riseley organist.

The miscellaneous features of the Festival included the appearance of Madame Melba, who sang some well-worn examples of Italian operatic music, and attracted the biggest house of the Festival. Mr. Kreisler interpreted the Beethoven concerto magnificently, and the Misses Mathilde and Adela Verne played one of Mozart's concertos for two pianofortes (No. 17, in E flat) most artistically, the latter also taking the solo part in Liszt's E flat concerto.

The principal vocalists, in addition to those already named, were Miss Ada Crossley, Miss Muriel Foster, and Madame Kirkby Lunn; Messrs. Coates, Ben Davies, and Lloyd Chandos; Messrs. Ffrangcon-Davies, Francis Braun, and Andrew Black. Messrs. Greville Edwards and C. T. Budgett acted as honorary secretaries, Mr. W. J. Kidner retaining the post of secretary which he has filled so ably for a good many years past.

## THE AMERICAN WORCESTER FESTIVAL.

(BY OUR OWN CORRESPONDENT.)

New York, October 10, 1905.

The forty-eighth Festival of the Worcester County Musical Association took place in Worcester, Mass., in the last week of September. It began with a performance of Mozart's 'Requiem,' followed by César Franck's 'The Beatitudes,' two works which, by a singular coincidence, were this year also on the list of its English namesake. I have attended the majority of the Worcester Festivals during the last twenty years, and I never attended a better one, or at least one that gave me more satisfaction. From a popular and financial point of view the climax in the history of the Festivals, which date back to the old New England choir unions called Singing Conventions, was reached about 1887, when much misguided enthusiasm used to be worked up by the engagement of an operatic prima-donna, in whom all the interest used to centre, to the neglect of chorus and orchestra, and the indifference of management and public alike to the only things which justified the existence of the meetings. The policy eventually worked its own ruin, and it required considerable hardihood as well as devotion in the Festival management to resolve upon a

curtailment of the popular features, and at the same time an advance in artistic dignity. Under the capable leadership of young men of energy like George W. Chadwick, Wallace Goodrich, and Franz Kneisel, the work has been carried on, and now there seems no longer a danger of a suspension of the Festivals, as was the case five years ago. At one of the first Festivals which I attended I recall that after one of Bach's organ pieces had opened a concert, a gentle-voiced tenor sang 'A Bedouin's love-song,' and that nothing excited greater enthusiasm, except the gowns and airs of the prima-donna on 'artists' night.'

At the Festival this year there were five concerts instead of eight, as formerly, and the choir sang Mozart's 'Requiem,' five numbers of 'The Beatitudes,' including the prologue, Bruckner's 'Te Deum,' the choral part of Beethoven's Ninth Symphony, and the hymn in the conclusion of Wagner's 'Kaisermarsch.' All this music the choir learned *ab ovo*, so to speak, except the selections from César Franck's work. It was therefore a special delight to note the enthusiasm of the singers, the firmness of the attacks, the fine volume of tone, and the nice attention to expression. The difficulties of the Choral Symphony were splendidly overcome, and Bruckner's 'Te Deum' received an inspiring performance.

It is the custom at the Worcester Festival since it fell into the hands of the younger men to divide the work of direction—Mr. Goodrich, who is the choirmaster throughout the year, assuming charge of the choral works, and Mr. Kneisel of the instrumental. There is still an overfondness for solo singing among the Festival patrons, so that it has not yet been possible to lift the orchestral features to the dignity which they ought to have. Nevertheless, a new composition by an American musician of high rank was brought forward, and besides some lighter measures, Beethoven's Ninth Symphony, the overture from Bach's Suite in D, Mendelssohn's 'Italian' Symphony, the second part ('Gretchen; a character piece') of Liszt's 'Faust' Symphony, were performed. Mr. Harold Bauer played Tchaikovsky's Pianoforte Concerto in B flat minor, and Mdlle. Inez Jolivet (a French violinist hailing from London, as I am told), Lalo's 'Symphonie Espagnole' and Sarasate's 'Zigeunerweisen.' The orchestral novelty was a symphonic poem entitled 'Cleopatra,' which begins with a hint at the music of the waters when the Egyptian's barge, 'with gilded stern and outspread sails of purple,' came sailing up the river Cydnus 'while oars of silver beat time to the music of flutes and fifes and harps,' and closes with a swelling union of the principal themes, in which we may, if we wish, hear a celebration of the noble burial which Cæsar commanded when Cleopatra was 'buried by her Antony.' Between the extremes the music seems to be concerned with the languorous and consuming passion of the siren and the undoing of the soldier. The work is opulent in colour, and, though threateningly long, effective; it was well received.

H. E. KREHBIEL.

#### PROMENADE CONCERTS.

It is satisfactory to note that the most successful of the novelties produced at the Queen's Hall Promenade Concerts have been by British composers. This specially applies to 'Four Studies from Victor Hugo,' by Mr. Cecil Forsyth, an ex-student of the Royal College, where he studied under Sir Charles Stanford and M. Georges Jacobi. The 'Four Studies' have severally for their subject the characters of Jean Valjean, Cosette, Fantine and Gavroche in Victor Hugo's novel 'Les Misérables,' and the music is not only picturesquely imaginative and melodious, but is strong in conception and directness of expression. This in particular is the case with the first Study, which is singularly significant, and so delighted the audience on September 23 that the composer was there and then called to the platform, and at the conclusion of the last Study he received quite an ovation. The success was so pronounced that the work was repeated later in the season, the only novelty which earned this distinction.

The first performance in England of Tchaikovsky's 'Ballade Symphonique, Le Voevodé' (Op. 78) took place on September 28. This work must not be confused with Tchaikovsky's early opera 'Voevodé' (Op. 3), nor with the

composer's incidental music to Ostrowski's drama of that name. The symphonic poem is based on a melodramatic poem by Poushkin, wherein the Voevodé, deeming his wife unfaithful, orders his servant to shoot her, but is shot instead. It was composed in the autumn of 1890, scored during the following summer, and first performed at Moscow at a concert given by M. Siloti, and conducted by the composer on November 6, 1891. In its entirety it is not a satisfactory work; but it has one remarkably beautiful theme of pleadingly pathetic expression, which is effectively treated and imparts to the composition a distinction which otherwise it would not possess.

A notable programme was presented the following night, the principal works being Mozart's Concerto in E for two pianofortes, admirably played by the Misses Mathilde and Adela Verne, Bach's Brandenburg Concerto No. 1, and Dr. Strauss's 'Symphonia Domestica.' Contrast can scarcely go farther, and it was not Mozart or Bach who suffered by the inevitable comparison of ways and means.

On October 10 was brought to a first hearing in England Herr Siegmund von Hausegger's symphonic poem 'Barbarossa.' Its composer is a son of the writer on musical subjects, Friedrich von Hausegger, is thirty-three years of age, and is the conductor of the 'Museum' concerts at Frankfurt. The poetic basis of 'Barbarossa'—produced in 1902—is the legend of the Emperor Frederick Barbarossa. The first movement deals with the distress of the people and their longing for his return to redress their woes; the second, headed 'The enchanted mountain,' illustrates the shepherd's discovery of the spell-bound monarch in the depth of the forest; and the third, called 'The Awakening,' announces the freeing of Barbarossa and his return with his knights to his people. The thematic material is not sufficiently significant nor imposing for a work occupying fifty-five minutes in performance. The second movement is the most interesting and picturesque, but it is spun out, and ultra-development is a prevailing fault in the other numbers. The cleverness of the music is indubitable, but the ambition of the composer is greater than his power of convincing expression, and the great length and chaotic nature of the work begets weariness of spirit.

Mr. Hamilton Harty's 'Irish' symphony in D minor had an enthusiastic reception on October 14. Based on fine old Irish folk-tunes, combined with original melodies of like character, tersely and rationally developed and admirably scored, the work is replete with life and beauty. The first movement, the most important, is exhilarating in its breeziness and manly vigour. The second number, having for its principal themes 'The blackberry blossom' and 'The girl I left behind me,' is delightfully gay, and its rollicking spirit is thoroughly Irish. The third section, an *Andante*, is full of tender sentiment and picturesque romance, and there is a touch of roystering devilry in the *Finale* that is irresistible.

Miss Kathleen Chabot, a very gifted young pianist and a pupil of Miss Fanny Davies, made a most successful first appearance on October 19, when she played the solo part in one of Liszt's Hungarian Rhapsodies with great brilliance and rare artistic charm.

#### ITALIAN OPERA AT COVENT GARDEN.

Hitherto the endeavour to establish an autumn season of grand opera in London has met with scanty encouragement, but the series of performances commenced at Covent Garden on October 5 have been so well attended that a turning in the long lane of financial failure would seem to be in sight. Various circumstances have contributed to this result. The King and Queen have extended their patronage to the scheme, and the Prince and Princess of Wales attended on the opening night; moreover, the Covent Garden Grand Opera Syndicate has joined forces with Messrs. Frank Rendle and Neil Forsyth and the San Carlo Grand Opera Company. The works that have been mounted do not call for criticism, as they are all well known, e.g., 'Il Trovatore,' 'Rigoletto,' 'Un Ballo in Maschera,' and 'Aida,' and Puccini's 'Manon Lescaut,' 'La Bohème,' 'La Tosca,' and 'Madame Butterfly.'

A considerable number of artists previously unknown in London have been introduced. The most promising is

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Signor Zenatello, who made his debut on October 6 as Riccardo in 'Un Ballo in Maschera,' and subsequently appeared as Des Grieux in 'Manon,' Radames in 'Aida,' and Pinkerton in 'Madame Butterfly.' If Signori Biel and Giorgini were less successful, a new baritone, Signor Stracciari, created an excellent impression by his impersonation of the Count in 'Il Trovatore' on October 10. A notable bass is Signor Didur, who appeared as Colline in 'La Bohème' on the opening night, when De Maretri returned as Rodolfo after several years' absence. Other newcomers are Signori Wulmann, Badá, Thos and Wigley. Signora Giachetti made her reappearance on October 9 as Manon, and the greatest interest was evinced in this prima-donna's impersonation of Madame Butterfly on October 24. Other ladies who have so far contributed to the success of the season are Signora Buoinsegna, De Cisneros, and Trentini, and last, but not least, Madame Melba. Mention should also be made of Signor Sammarco, who has been a valuable help.

The well-trained chorus and orchestra are chiefly members of the San Carlo Company, while the new conductor, Signor Magnone, is a man of manifest insistence and great energy; under his direction a series of excellent ensembles have been secured.

## London Concerts.

### GLAZOUNOFF'S NEW VIOLIN CONCERTO.

To musicians the most memorable concert last month was that given at Queen's Hall on the seventeenth, when the marvellously gifted boy Mischa Elman introduced to the public M. Glazounoff's violin concerto in A minor, completed in the early part of the present year. The work is dedicated to M. Leopold Auer, who at the composer's request had undertaken to play it for the first time, but M. Glazounoff visiting the professor while he was giving Elman a lesson, was so impressed by his extraordinary ability that the composer asked M. Auer if he would allow Elman to give the first performance of the work, a request to which the distinguished violinist willingly assented.

The concerto consists of four clearly defined movements, but no break is made between them. Its principal theme, given out by the soloist, which opens the concerto, is graceful and expressive, and is frequently heard throughout the work. No less attractive is the second subject, and the whole of this section is charming music. The slow movement is built up with a melody of tender and feminine character, treated with great refinement. In the next portion, headed *Agitato*, are several brilliant passages for the soloist, and a peculiarity of its structure is a return to the first movement. The brilliant *Finale* is approached by an elaborate cadenza such as appeals to the hearts of virtuosi, and the concerto in its entirety is likely to increase its composer's popularity. Elman interpreted the solo part with wonderful aplomb and much charm of expression, and at the close the applause was loud and long. The lad was sympathetically supported by the Queen's Hall Orchestra (conductor Mr. Henry J. Wood), which also accompanied Miss Adela Verne, who played with notable fire and brilliancy the pianoforte part of Liszt's 'Hungarian Fantasia.'

The centenary of Nelson's death was celebrated by afternoon and evening concerts at the Albert Hall, by a special afternoon orchestral promenade concert at Queen's Hall, conducted by Mr. Henry J. Wood, and a miscellaneous evening concert at the Crystal Palace. At each of these a more or less comprehensive selection of fine old sea songs was sung by well-known artists, and the enthusiastic applause they created may perhaps cause some of our vocalists to introduce these stirring and manly ditties more often at concerts. The orchestral works selected at Queen's Hall were Sir Alexander Mackenzie's 'Britannia' overture, Tchaikovsky's '1812' overture, Chopin's 'Funeral March,' the overture to 'The Flying Dutchman' and 'Reminiscences of England,' marked 'new,' by Mr. Fred Godfrey. The songs selected by Mr. Lloyd Chandos and Mr. Robert Radford were Davy's 'Bay of Biscay,' Boyce's 'Heart of Oak,'

Braham's 'Death of Nelson,' and Knight's 'Rocked in the cradle of the deep,' and a special feature was Mr. Lewis Waller's recitation of Kipling's 'Ballad of the Clampheddown,' followed, by way of encore, with 'The Flag of England' by the same author.

Miss Eleanor Athelstan, the possessor of a beautiful voice, and Mr. Spencer Dyke, the clever young violinist, gave an agreeable recital at Bechstein Hall on October 19.—Another evening of like character was provided on October 20 at Æolian Hall by Fröken Theodora Salicatti and Miss Carlotta Stubenrauch, both artists to whom it was a genuine pleasure to listen.—On October 23, at Bechstein Hall, Mr. Felix Swinstead gave a successful pianoforte recital.

## MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The prospectus of the Philharmonic Society announces Berlioz's 'Faust' and 'Tannhäuser' as the principal works to be given during the coming season. The Queen's College Chamber Concerts promise visits from the Brodsky and Kruse quartets among other attractions. Numerous smaller musical forces are gathering for the winter's work, which will certainly afford much innocent and instructive pastime to young and old who are fortunate enough to possess a taste for the divine art and feel that even to strive after an unattainable ideal of performance is a worthy ambition bringing its own reward.

A small orchestra, conducted by Dr. F. Koeller, has begun a series of excellent concerts at popular prices. The encouragement given by the public has not hitherto been as great as the performances deserve; but it is much to be hoped that the taste for high-class music will grow steadily in a large population which has really never had much opportunity of knowing what good music really is.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Town Hall has recently undergone extensive internal alterations and improvements. These include the reconstruction and improvement of the platform, with new and better entrances and exits, while the seating arrangements in the galleries have also been improved, extra doors and gangways having been provided. The reopening of the building took place on September 30, with the annual Festival of the Sunday School Union, when some 600 children sang a number of songs and part-songs, under the direction of Mr. Thomas Facer. The Festival was continued for a week.

The first choral concert of the season was given in the Town Hall on October 12, when the City Choral Society presented for the third time Saint-Saëns's 'Samson and Delilah,' with Mr. Joseph O'Mara and Madame Kirkby Lunn in the title parts, Mr. Dalton Baker as the High Priest, and Messrs. Ripley Evans, R. L. Brown, S. Stoddard, and W. Bennett in subsidiary characters. The performance was good in every way, and Mr. F. W. Beard conducted. On October 19 the Festival Choral Society opened their session with Mendelssohn's 'Elijah.' The principals were Madame Suzanne Adams (her first appearance in Birmingham), Miss Giulia Ravogli, Mr. Walter Hyde, and Mr. Andrew Black; with Mesdames M. Thompson and E. Fowler, and Messrs. H. R. Kershaw, W. C. Hutchings, and C. R. Shum assisting in the double quartet. The part of the Youth was sweetly sung by Master Leonard Carrodus, a chorister of Hereford Cathedral and son of Mr. Bernhard Carrodus, leader of the orchestra. Fine as was the work of the soloists, it was eclipsed by that of the chorus, their singing being simply magnificent. The band, with Mr. Perkins at the organ, did well, and Dr. Sinclair conducted.

A concert was given in the Masonic Hall on September 26, by Miss Elma Baker. The daughter of a local alderman, Miss Baker possesses a well-trained soprano voice, and is already an artist. She was assisted by Miss Muriel Warwood (violinist), Miss Maud Nevill (pianist), and Mr. Ripley Evans (vocalist). Her debut was a great success, and augurs

well for a prosperous professional career. Mr. Fritz Kreisler gave a violin recital in the New Central Hall on October 3. Associated with him were Mr. Hamilton Harty (pianoforte) and Miss Glen Scott (vocalist). The great attraction at the first Harrison concert, held in the Town Hall, October 16, was Madame Melba. Among the new-comers at that occasion were Miss Jessie Goldsack, Miss Norah Drewitt, a pianist of more than ordinary attainments, Miss Evalyn Amethe, a clever young violinist, and Mr. Louis Fleury, a Parisian flautist. The concert party was completed by Mr. William Green, Mr. Albert Archdeacon, and Mr. F. T. Watkis. The same evening, in the Temperance Hall, a concert was given by the Temperance Philharmonic Choir, conducted by Mr. A. R. Witts, when a number of part-songs were well rendered.

The first Saturday Evening Concert in the Town Hall took place on October 14, when the Choral and Orchestral Association gave a performance of their conductor's (Mr. J. H. Adams) 'King Conor,' produced by the Festival Choral Society last season. The piece met with great success, Mr. Tom Howell ably giving the bass solos. The feature of the second part of the concert was Mr. Arthur Cooke's rendering of Rubinstein's pianoforte concerto in D minor, which greatly roused the enthusiasm of the audience. On October 21 the Midland Musical Society gave Smart's 'Bride of Dunkerron' and the third act of 'Lohengrin,' with Madame Effie Thomas, Mr. Samuel Masters, and Mr. Herbert Parker as principals. Mr. A. J. Cotton conducted. The Musical Matinees, directed by Mr. Oscar Pollack, were resumed at the Royal Society of Artists on October 7.

The prospectus of the Halford Concerts Society has now been issued. A symphony will be performed at each of the ten concerts, and new compositions will be produced, native art being represented by Elgar, Clement Harris, Cyril Scott, George Halford, Hamilton Harty, S. Coleridge-Taylor, and Norman O'Neil.

#### MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Bristol Choral Society has resumed its practices under the direction of Mr. George Riseley. The works taken in hand are Gounod's 'Faust,' and 'Irene.'

The Bristol North Choral Society has commenced its season's work, and is rehearsing, under Mr. James Bending, Coleridge-Taylor's 'Hiawatha' and the 'Creation.'

At Weston-super-Mare the Philharmonic Society is studying Bach's 'A stronghold sure' and Dvorák's 'Stabat Mater.' Later on Sir Edward Elgar's 'King Olaf' and Sterndale Bennett's 'May Queen' will be taken in hand. Mr. Edward Cook (of Bristol) as heretofore conducts the Society.

The Clevedon Philharmonic Society has begun to practise Mendelssohn's 'St. Paul'; Gluck's 'Orfeo' and Stanford's 'The Revenge' are also to be rehearsed. The conductor is Mr. Edward Cook.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Annual General Meeting of the Feis Ceoil Association was held at the Mansion House, the Lord Mayor of Dublin presiding, on October 10. The report of the committee proved to be more satisfactory than usual. By the exercise of economy the deficit of £197 has been reduced to £14, there being a profit on this year's Festival of £183. The reports of the adjudicators in the competitions showed that the Association is doing excellent work. Much regret is felt at the resignation of Miss Edith Oldham, who has held the difficult post of Hon. Sec. since the foundation of the Association some ten years ago. Miss Oldham was unanimously elected a Vice-President of the Association, therefore she will not have entirely severed her connection with the Feis Ceoil.

The death is announced of Mr. W. H. Telford, Mus. Bac., Dublin, senior partner of the firm of Messrs. Telford & Telford, the well-known organ-builders of Dublin. Mr. Telford was well known in Dublin and throughout Ireland as a skillful organist, and was for many years the conductor of the now defunct Amateur Orchestral Union.

#### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

In regard to arrangements that have been made for this season's music-makings, Messrs. Paterson & Son have again engaged the Scottish Orchestra, conducted by Dr. Cowen, but in his absence concerts will be conducted by Herr von Hausegger, M. Edouard Colonne, and Dr. Richter. As usual, two of the concerts will be choral—the Choral Union giving 'The Apostles,' and Mr. Kirkhope's choir 'The Flying Dutchman.'

Of the leading choral societies, the Choral Union, in addition to 'The Apostles,' will perform the 'Messiah' and 'Elijah'; and besides 'The Flying Dutchman,' Mr. Kirkhope's choir have selected Spohr's 'Last Judgment.' The University Musical Society promise Bach's 'A stronghold sure' and Coleridge-Taylor's 'Hiawatha's Departure.' Mr. Moonie's choir have a heavy season's work before them—e.g., including 'Dixit Dominus' (Leo); 'Stabat Mater' (Astorga); 'Missa Brevis' (Palestrina); a Mass by Orlando di Lasso; 'Death of Minnehaha' (Coleridge-Taylor); 'Erl King's Daughter' (Gade); and 'Messiah.'

#### MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The performance of Berlioz's 'Faust,' as given by the Philharmonic Society last year, was so much appreciated that in answer to many requests the season was commenced with that work on October 16. The performance, given at the Cheltenham Town Hall, was extremely good, and the choir sang spiritedly and effectively under Mr. C. J. Phillips's enthusiastic conductorship. The soloists were Miss Gladys Lindsa, Mr. H. Boulderson, and Mr. Dalton Baker.

The Ledbury Musical Festival Society (conductor, Mr. Tom Woodward) gave a capital performance of 'Elijah' in the Parish Church, Ledbury, on October 5. The solo parts were sung by Miss Woodall, Miss Mildred Jones, Mr. H. Brearley, and Mr. Ivor Foster, and they were assisted in the double quartet by Mrs. T. Woodward, Miss Boyd, Mr. Wargent, and Mr. Woodward, sen. The band and chorus numbered 120, and Mr. Goodacre gave useful assistance on the organ.

In regard to the coming season, the Gloucester Choral Society has arranged to perform Sir Hubert Parry's 'Pied Piper' and Dr. Brewer's 'A Song of Eden.' The Cirencester Society (conductor, Mr. Gibbons) is rehearsing Rossini's 'Stabat Mater' and Schubert's 'Song of Miriam.' The Tewkesbury Philharmonic Society is rehearsing Hodson's 'Golden Legend.'

Great regret has been felt throughout the county of Gloucester at the sudden death, on October 13, of Mr. Ivor Morgan, at the early age of twenty-one. He was deputy-organist of Gloucester Cathedral under Dr. Brewer, and was one of the most promising students at the Royal College of Music.

#### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The newly-organized and admirably constituted Liverpool Symphony Orchestra's concert opened our season on October 2, when the excellent programme included Tchaikovsky's Fifth Symphony, well played under Mr. Vasco Akeroyd's conductorship. Miss Gertrude Ross, a member of a talented local family, made a most successful appearance at the Sun Hall on October 7, when her violin playing proved to be of a high order of merit. To the same programme the Liverpool Cymric Vocal Union contributed some part-songs with delightful finish and balance of tone.

The first Philharmonic Society's concert took place on October 10, when Mr. Fritz Kreisler played the Mendelssohn concerto with his usual excellence, and Miss Alice Nielson was an acceptable vocalist. The principal orchestral item was Beethoven's Eighth Symphony. The chorus sang Hamish MacCunn's part-song, 'O Mistress Mine' with



delicate art and graceful effect. Dr. Frederic Cowen conducted.

The second programme of the Liverpool Symphony Orchestra, on October 16, also included Beethoven's Eighth Symphony and songs by Miss Jaxon, while Mr. S. Prescott was the solo pianist, and Mr. Akeroyd conducted. It is pleasant to place upon record the complete artistic and popular success of this concert.

We have had visits from Mischa Elman (his first appearance in Liverpool, October 9), Master Vecsey, and Madame Melba.

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The people of Manchester, like those of other large centres of population, are becoming more and more residentially suburban, with the result that the city is increasingly begirt with amateur choral, orchestral, and operatic societies. Many of these societies—especially the choral—as I can personally testify, reach a very creditable standard of excellence, thanks to the ardour and ability of the professional conductors. And although I could make no individual reference to them, I am not alone in recognizing that it is amongst them the tributary streams of musical interest and enthusiasm rise which make up and swell the main current of our local musical life. They are anticipating as usual the full-flowing season in the city, and half-a-dozen interesting programmes of their opening concerts are before me as I write. I am glad to mention, however, that Mr. Edward Sachs, an ardent lover as well as teacher of music, is continuing for the fourth season the rehearsals of the amateur society, the Sachs String Orchestra. Other teachers have been heralding the musical carnival, including Mr. James Richardson (violinist), and Miss Bertha Guthrie (contralto), who have each given interesting recitals.

The new venture of six Promenade Concerts made by a section (50 performers) of the Hallé Orchestra filled the evenings of the week beginning October 2. Mr. Simon Speelman conducted, and the experiment, if not a financial, was certainly an artistic success. Madame Nettie Carpenter, Mr. Rawdon Briggs, and Mr. Arthur Catterall (violin), Mr. Wilhelm Backhaus and Mr. Edward Isaacs (pianoforte), and Mr. Carl Fuchs (violinello) were amongst the instrumental soloists. Solo vocalists were also engaged; and at some of the concerts a small choir, drawn from the full Hallé Choir, and conducted by the chorus-master, Mr. R. H. Wilson, gave a further variety to the programmes with glees and part-songs. The Orchestral Committee has been sufficiently encouraged by the experiment to announce that it has arranged for a second series of six concerts, to be given on separate Saturday evenings—the first on November 18.

On October 7 Dr. Pyne, who is just completing his thirtieth year as organist of the Cathedral, resumed his weekly recitals at the Town Hall, on the city's fine Cavallé-Col instrument. On October 18 the first of the four Harrison Concerts was given in the Free Trade Hall.

Another choral offshoot has grown out of the Hallé organization—the Manchester Madrigal Society, conducted by Mr. R. H. Wilson. The Madrigal Club (now dissolved) was a subscription Society, which the late William Shore was largely interested in establishing some sixty years ago. The Nonconformist Choir Union gave its sixth annual festival concert on October 21, Dr. Thomas Keighley conducting. The choir had the advantage of a band of nearly forty performers—chiefly of the Hallé Orchestra—in a very spirited and promising rendering of Elgar's 'Banner of St. George.'

The Manchester Vocal Society, which Dr. Henry Watson directs, commenced its thirty-ninth season on October 18. The chief work in the programme was Cowen's 'John Gilpin,' of which, despite the absence of an orchestra, a capital performance was given, the points in 'the humour of it' being well accented by the choir. On October 19 the first high feast of music was set forth by the Hallé Orchestra, when Dr. Richter conducted. The programme comprised the 'Oberon' overture; No. 3 of Bach's Brandenburg Concertos for string orchestra; Prelude to the third

act of the 'Meistersinger'; Strauss's 'Also sprach Zarathustra,' and Beethoven's fifth symphony. The band played finely. Owing to his illness, everyone was sorry to find that the name of Signor Risegari, the former leader, is now withdrawn from the list of the Orchestra.

Mr. Wilhelm Backhaus has retired from his professorship of the pianoforte at the Royal Manchester College of Music owing to his public engagements.

### MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Mr. E. H. Lemare paid a visit to Newcastle Town Hall on September 30, and delighted a large audience with his masterly rendering of a programme which was an excellent blend of popular and classical organ music, containing nothing trivial, yet adapted to the varied tastes of his audience. Bach's Prelude and Fugue in D received a large amount of applause.

The Stockton and Thornaby Choral and Orchestral Society intend to perform 'Elijah,' Brahms's 'Song of Destiny,' and Dvorák's 'New World' symphony.

Tynemouth Amateur Vocal Society are somewhat out of the beaten track in choosing Smetana's 'Ariadne' and Anderton's 'The Norman Baron.' Beethoven's 'Eroica' and Mozart's 'Jupiter' symphonies will be rehearsed, with other works, by the Northumberland Orchestral Society.

A new choral society has been formed by the Newcastle and District Union of Teachers.

In connection with the Sunderland Students' Society an interesting course of musical meetings is to be held under the direction of Mr. N. Kilburn, who has done such splendid work in the cause of the musical education of the public in that district. Such subjects as Bach's concertos, Beethoven's later quartets, and the works of Brahms will be taken, and illustrations provided.

The syllabus of the Newcastle Literary and Philosophical Society includes a lecture by Mr. W. H. Hadson on 'Musical scales, and their influence in composition.'

### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The great event of the past month, the Triennial Festival, has not exhausted or even entirely monopolised local musical effort. In addition to the artistic results and financial success of the Festival a further benefit is likely to accrue in the form of an enlarged and adequate concert hall. The scheme—which has been mooted by Mr. T. Walter Hall, an influential amateur musician and Chairman of the Festival Committee—aims at the provision of an adequate and well-equipped building, located in one of the parks, preferably adjoining the New University and Mappin Art Gallery, to be available for festivals, Municipal concerts, and other gatherings for which the Albert Hall is either too small or unsuitable. It is hoped the scheme will be carried out as a Municipal undertaking.

A well-prepared performance of 'Elijah' was given in Oak Street Free Church, Heeley, on October 1. Under the direction of Mr. H. Kirk, a capable choir of eighty voices sang the choral portions with zest and intelligence. At the Wesleyan Chapel, Fulwood Road, excellent progressive work is being done by Mr. J. W. Iberson. On October 7, J. H. Maunder's new harvest cantata 'A Song of Thanksgiving' was artistically performed by choir and soloists, the composer presiding at the organ.

On October 9 a town's meeting was held at Bury, Lancashire, under the presidency of the Mayor, to discuss the advisability of establishing musical competitions. A resolution was passed approving of the scheme. On October 21 a meeting, also for this purpose, was held at Oakham, Rutlandshire. The Hon. Mrs. Fitzwilliam is the chief promoter. Mr. Finch, M.P. for Rutlandshire, presided, and there was a large attendance of local gentry, clergy, and school teachers, and the Lord Lieutenant, Earl Dysart, was also present. Dr. McNaught gave an address at both the above meetings.

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

At the time of writing the musical season has not got into full swing, and there are but few concerts of any importance to record, though a good deal that is of interest is promised. Dr. Coward has succeeded to the post of choirmaster and conductor of the Leeds Choral Union, and the results of his methods were seen already at the opening concert of the season, on October 18, when a strongly coloured reading of Berlioz's 'Faust' was given, with Madame Conly, Messrs. Lloyd-Chandos, Thornton, and Andrew Black, as principals. The Society proposes to give Verdi's 'Requiem,' Beethoven's Choral Symphony, Cowen's 'John Gilpin,' and a Handel selection during the season, Dr. Cowen and the Scottish Orchestra appearing at two of the concerts. The Leeds Philharmonic and Subscription Concerts promise among other things Elgar's 'King Olaf,' Brahms's German 'Requiem,' Vollbach's 'Rafael,' some choral pieces from 'Meistersinger' and 'Lohengrin,' and an interesting revival of Beethoven's cantata 'Der glorreiche Augenblick.'

The Leeds Municipal Orchestra began its operations on October 21, with a programme cleverly contrived to celebrate the Trafalgar centenary in patriotic fashion, and at the same time to be of artistic interest. The programme included Mackenzie's 'Britannia' overture, the 'Trauermarsch' from 'Götterdämmerung,' Sullivan's 'In Memoriam' overture, Elgar's 'Imperial March,' Stanford's 'Sea Songs,' and Weber's 'Jubel' overture. Mr. Fricker conducted very ably, and the local orchestra proved of excellent quality.

The Bradford season may be said to have begun with a concert of the Permanent Orchestra on October 14, when a programme illustrating French music was played under Mr. Allen Gill's direction. An interesting incident was the performance of the 'In Memoriam' overture in memory of Sir Henry Irving, who had died at Bradford the night before, and whose body was at that very time being taken to the station for its last journey to London. On October 20 the Bradford Festival Choral Society gave, under Dr. Cowen's direction, a performance of Saint-Saëns's 'Samson and Delilah,' Madame Brema, Mr. Evan Williams, Mr. Ffrangcon-Davies, and Mr. Herbert Brown taking the principal parts.

At the Bradford Subscription Concerts it is intended to perform, during the season, the 'Beatitudes' of César Franck, Brahms's Rhapsody for contralto and chorus, and Dr. Cowen's 'John Gilpin.'

Among the more important choral works to be given by Yorkshire societies, the first in interest will undoubtedly be Bach's B minor Mass, which, as given by the Huddersfield Choral Society, should prove tremendously impressive. The Society has already given a fine performance of 'The Dream of Gerontius' under Dr. Coward's direction, on October 13, with Miss Alice Lakin, Messrs. Gervase Elwes and Charles Tree as principals. The dramatic singing of the chorus was warmly eulogised.

The Halifax Choral Society promises a really interesting series of concerts: Brahms's German 'Requiem,' Elgar's 'King Olaf,' Goring Thomas's 'Sun Worshippers' and Parry's 'Blest Pair of Sirens' are the choral works chosen for performance. The German 'Requiem' and 'King Olaf' are also to be given by the Scarborough Philharmonic Society, together with a cantata by the conductor, Dr. Ely. The Ripon Cathedral oratorio services, which have been made of great musical interest by the enthusiasm of the organist, Mr. C. H. Moody, will this time include such works as 'Messiah,' the 'St. Matthew' Passion, and Bach's church cantatas 'God goeth up' and 'A stronghold sure,' the German 'Requiem,' and Schumann's 'Requiem,' while the Ripon Choral Society is to give Coleridge-Taylor's 'Hiawatha' Cantatas, Stanford's 'Phaëdra Crohoore' and Blair's 'Trafalgar.'

The Hull Vocal Society promises Verdi's 'Requiem,' Brahms's 'Song of Destiny,' Elgar's 'Black Knight,' and Coleridge-Taylor's 'Hiawatha's Wedding Feast,' and at the Christmas performance of 'Messiah' it is announced that Professor Prout's edition of the score will be used. The Hull Harmonic Society will give 'The Golden Legend,' and will repeat 'The Dream of Gerontius,' which it introduced last season. 'The Golden Legend' and Berlioz's

'Faust,'—the latter rather naively styled in the prospectus a 'novelty'—are the chief things in the conservative programme of the Harrogate Choral Society. One of the most enterprising of Yorkshire Societies is the Middlesbrough Musical Union. This season it proposes to give Dvorák's characteristic 'Te Deum,' the 'Sixth Chandos Anthem,' and Gounod's 'Redemption,' while a pianoforte concerto and the visit of the Bohemian String Quartet will add variety to the programmes without weakening them.

## Foreign Notes.

BERLIN.

Jean Sibelius, the well-known Finnish composer, has finished a violin concerto which will be performed for the first time on the 19th of the present month, under the direction of Dr. Richard Strauss. Professor Carl Halir will be the soloist.

COLOGNE.

The distinguished pianist, Isidor Seiss, died here in his sixty-fifth year on September 25. He was born at Dresden, and studied with Friedrich Wieck, the teacher and father-in-law of Schumann, Julius Otto, and Moritz Hauptmann. Seiss, for many years teacher at the Cologne Conservatorium and conductor of the Musical Society, was highly esteemed both as man and artist.

DRESDEN.

To commemorate the seventieth anniversary of the birth of Felix Draeseke, his opera 'Herrat' was performed at the Royal Opera House on October 8, and on the following day a Draeseke *matinée* was given in the Vereinshaus.

GUMMENDEN.

Carl Goldmark has nearly completed a new three-act opera 'Wintermärchen,' text after Shakespeare by M. Willner. The work will probably be produced during the present season at the Frankfurt Opera House with Frau Greef-Andriessen in the principal rôle.

HAMBURG.

The *première* of Siegfried Wagner's fourth opera 'Bruder Lustig' took place on October 13, under the direction of capellmeister Brecher. A writer in the *Vossische Zeitung* describes the libretto as 'very bad.' He also remarks that, although the composer may write other and more successful operas, he will never surprise us.

INNSBRUCK.

A nephew of Franz Schubert, Ferdinand Schubert, son of Ferdinand Schubert, has just died at the ripe age of eighty-six. He was for many years professor of drawing at Wiener-Neustadt.

PARIS.

Camille Erlanger has completed an opera 'Aphrodite,' which will most probably be produced at the Opéra Comique next March; and Gabriel Dupont, composer of the prize opera 'La Cabrera,' is working at an opera 'La Glu,' libretto by Henri Cain, after Richepin.—The Lamoureux and the Colonne concerts both commenced on October 15. At the first of the former series was produced 'La Mer,' three symphonic sketches by M. Claude Debussy. At the second Colonne concert was performed the greater portion of Berlioz's 'Les Troyens à Carthage,' the second part of his great music-drama, 'Les Troyens.' A first performance in Paris of Strauss's 'Domestic' symphony, under the composer's direction, will shortly be given.—The well-known writer M. Calvocoressi will shortly publish a biography of Franz Liszt, the first ever written in the French language.

TURIN.

According to *Le Ménestrel*, Dr. Strauss has met with so much opposition from the censorship, that he has withdrawn the score of his new opera 'Salome' which was to have been produced simultaneously at Vienna and Dresden. He has now offered it to the Royal Theatre of this city, where it may possibly be given during the forthcoming season.

The death, which we record with regret, of Mr. JOHN HOPKINS NUNN, on October 17, at Penzance, removes a well-known and excellent musician from West Cornwall. Born at Bury St. Edmunds, November 10, 1827, he was a student at the Royal Academy of Music from 1848 to 1851, and subsequently elected a Fellow of that institution. He began his professional career at Sherborne, Dorsetshire, in 1852, and two years later went to Penzance and did excellent work for the cause of music in that neighbourhood. He held the post of organist of St. Mary's Church, Penzance, for thirty-five years. The founder of the Penzance Choral Society in 1858, he ably conducted its concerts for the long period of forty-seven years. At one time he conducted the Truro Philharmonic Society, and the Camborne Choral Society; these three organizations united in giving a musical festival at Truro in 1878, conducted by Mr. Nunn, and in the same year, at Penzance, he was presented with a silver salver and a purse of 350 guineas. Mr. Nunn was a great friend of Sir Henry Irving, who was once his guest at the Abbey, Penzance.

Shrewsbury has lost a much respected citizen by the death of Mr. WALTER CECIL HAY, which, we regretfully record, took place at his residence, Claremont Bank, on October 1, at the age of seventy-seven. A former student of the Royal Academy of Music and subsequently band-master of the 12th Lancers, Mr. Hay settled in his native town of Shrewsbury, where for many years he has been the leading professor of music, and where he held the organistship of St. Chad's church from 1861 to 1883. The most distinguished of Mr. Hay's pupils is Mr. Edward German, who made special and appreciative reference to his old master in the biographical sketch of him (Mr. German) which appeared in *THE MUSICAL TIMES* of January, 1904.

'The Society of British Composers' is the title of a recently-formed organization. Its 'immediate aims' are (1) 'To facilitate the publication of such high-class works as the ordinary publisher cannot or will not undertake,' and (2) 'The protection of the British composer's interest in the matter of publishing agreements. This is a great need, as a young musician is seldom a good man of business'—so the prospectus of the Society says. The Hon. Secretary of The Society of British Composers is Mr. John B. McEwen, 34, Belsize Park Gardens, N.W.

The autumn conference of the Girls' School Music Union was held at the St. Paul's Girls' School, Brook Green, on October 21, when a large audience, composed almost entirely of ladies, listened to addresses by Mrs. J. Spencer Curwen on 'Mistakes in Teaching,' and by Miss Fanny Davies on 'The Teaching of the Piano-forte.' An ample report of this important conference appears in the November issue of *The School Music Review*.

The Royal College of Music is to be congratulated upon the success of its students on leaving their *Alma Mater*. Among the appointments obtained during the past academical year are the following: Mr. Stokowski, organist to an important church in New York, with a stipend of £800 a year, and Mr. Putnam Griswold, principal bass at the Imperial Opera House in Berlin.

The 'Dream of Gerontius' is to be performed for the first time at Vienna on November 16, under the direction of Hofcapellmeister Franz Schalk, with Frau Stwertka, Herr Senius, and Herr Richard Mayr as soloists. The performance will be under the auspices of the Gesellschaft der Musikfreunde of Vienna.

An enlarged and excellent photogravure of the portrait of Schumann, which forms one of the special supplements in the present issue of *THE MUSICAL TIMES*, can be obtained from Messrs. Obach & Co., 168, New Bond Street.

The Sunday Orchestral Society (conductor, Mr. Howard Jones) announces a series of six orchestral concerts to be given at the Coronet Theatre, Notting Hill Gate. The scheme does not include a single work by an English composer.

Sir Hubert H. Parry, Sir George C. Martin, and Sir Alexander Mackenzie have been elected honorary members of the Abbey Glee Club.

Mr. R. J. Pitcher has been appointed a professor of singing at the Guildhall School of Music.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

NOTTINGHAM.—Mr. Maynard Grover gave an interesting concert in the Lecture Hall of the Mechanics' Institution on October 4, when the programme consisted entirely of music by living British composers. The concert-giver, who is a native of Nottingham, was represented by several new songs, and was assisted by Miss Jean Newman, Miss Adelaide Lambe, Mr. Whitworth Mitton, Mr. Albert Garcia (vocalists), Miss Elsie Southgate (violin), and Mr. Hollings (piano-forte). Mr. Algernon Lindo acted as accompanist.

TWESKESBURY.—The Annual Choral Festival was held in Tweskesbury Abbey on September 21, when Mendelssohn's 'Elijah' was very successfully rendered under the able direction of Mr. A. W. V. Vine, the organist and choir-master. The choir, consisting of singers from the festival chorus of Gloucester, Worcester, and Tweskesbury, and numbering 200 voices, sang with spirit and steadiness throughout, while the orchestra was led by Mr. W. H. Reed, and Dr. A. H. Brewer presided at the organ. The principal vocalists were Madame Sobrino, Miss Jessie King, Mr. A. J. Ranson and Mr. Graham Smart.

WELLINGTON, N.Z.—A concert performance of Mascagni's 'Cavalleria Rusticana' was successfully given in the Town Hall by the Wellington Choral Society on September 1, the principal vocalists being Miss Amy Murphy, Miss Lloyd Hassell, Miss Mowatt, Mr. Frank Graham and Mr. A. S. Ballance. Herr Max Hoppe led the orchestra, and Mr. J. Maughan Barnett conducted.

## Answers to Correspondents.

DORA.—Considering the benevolent object you have in view—the raising of funds for the Society for the Prevention of Cruelty to Animals—no one ought to object to your novel proposal of a concert with 'an animal programme.' In regard to 'suggestions for the most appropriate pieces,' you will probably first explore Haydn's 'Creation.' There you will find a veritable zoological gardens, including 'the tawny lion, the flexible tiger, the nimble stag, finny tribes, the worm in long dimension,' &c. Handel's 'Israel in Egypt' may also be laid under contribution—e.g., frogs, all manner of flies and other insects 'in all their quarters,' in addition to 'the horse and his rider.' The 'cat's fugue' and 'Am I a dog?' (from Horsley's 'David') would certainly form a contrast; and, by way of conclusion, nothing could be more suitable than the National Anthem, for is not the music of it attributed to Dr. Bull?

MISS L.—(1) The song beginning 'To all you ladies now on land' is best known in association with a traditional English air. In 'Merry Drollery Complete' (1670) is a song 'My mistress is a shuttlecock' set to the same air, and in 'A Pill to purge State Melancholy' (1715) the melody is associated with the 'Soldiers' lamentation for the loss of their general.' The tune was employed in several ballad operas: the words of the song were written by the Earl of Dorset in 1664. (2) According to the autograph score of Handel's 'Messiah' the composer gives no indication of *p* or *f* at the beginning of the chorus, but upon the entry of the soprano voices (at bar 7) he indicates that the bass parts are to be played *piano*; the only direction against the voice part is '*tutti*.'

AUCKLAND (N.Z.) SUBSCRIBER.—(1) You have probably strained the muscles of your left arm and hand, or they may be weak. You had better consult a reliable medical man and, in the meantime, give up the use of the mechanical exercises to which you refer. (2) Endeavour to be accurate in all things—even 'twos against threes,' as you put it. In such a case you must not let the right hand know what the left hand doeth: in other words, each hand must be independent of the other. Thanks for your kind words of appreciation from across the seas.

**BASSO PROFUNDO.**—You may well say 'How important it is not to risk anything too high' if you have to sing to a piano 'half a tone above Philharmonic pitch' (we assume you mean the *old* pitch) of the Philharmonic Society). It is rather difficult to suggest bass songs, other than those you have mentioned, that do not go above C or C sharp. The compass of Richard Strauss's 'Das Thal' extends from F (below the staff) to E flat above. The 'Four serious songs' by Brahms (Op. 121), of which there is an English version, are well worthy of study, if their compass is not an obstacle.

**A. S.**—For your lecture 'True stories of famous songs' you might consult 'Stories of famous songs' by S. J. Adair Fitzgerald, published by John C. Nimmo, though some of the information therein contained needs verification. The story of the composition of Sullivan's 'Lost chord' is related in Mr. Arthur Lawrence's 'Life' of the composer, published in 1899.

**G. J. M.**—We can only repeat the advice we have several times given in this column relating to violins made (or said to be made) by Stradivarius—submit your instrument to the expert examination of Messrs. W. E. Hill & Sons, 140, New Bond Street, who, in return for a fee, will give you reliable information thereupon.

**G. J. S.**—As your technique is 'very unsatisfactory on account of being under a master with no method,' you had better devote a considerable portion of your daily practice of one hour to technique; but you should seek advice on this point from one of the *good* teachers in your city of Birmingham.

**CLAREMONT.**—(1) For elementary books on campanology see 'Change ringing disentangled,' by the Rev. Woolmore Wigram (Bell & Sons), and 'Rope-sight: an introduction to the art of change ringing,' by J. W. Snowdon (Wells, Gardner & Co., third edition, 1883). (2) We do not know of any book on 'Music and colour.'

**B. E. G.**—There is a biography of Anton Rubinstein by Alexander M'Arthur, published in 1889 by Messrs. Adam & Charles Black, of Edinburgh. See also an interesting little book 'A Conversation on Music,' by Rubinstein (Augener & Co.).

**T. P. L.**—There has always been some doubt about the right of Boyce to the eight-part anthem 'O give thanks.' It has been attributed to *Croft*; but the style is peculiarly Boyce, especially the 'Hallelujah,' and much later than the idiom of Croft's day.

**L. C. B.**—Tappert's article on 'Das Gralthema aus Richard Wagner's Parsifal' appeared in the *Musikalisches Wochenblatt* of July 30, 1903. We are not aware of an English translation of the article.

**M. C.**—You will probably find the following books suitable for children in regard to the subjects you name: Sir Hubert Parry's 'Studies of great composers' (Reinecke), and Mr. Henry Davey's 'Student's Musical History' (Curwen).

**F. W. W.**—It is a little difficult to compile a complete list of the organ compositions by the late Frederic Archer, as some of the pieces are published in America; but we are making inquiries for you.

**DOLLY.**—We are unable to give the exact date when 'Miss Marie Hall was discovered in the streets'; but a brief biographical sketch of her, with portrait, appeared in our issue of March, 1903.

**T. C. F.**—Consult a little book (published by Messrs. Cassell & Co.) entitled 'Pianos: their Construction, Tuning and Repair,' by Paul N. Hasluck.

**H. L.**—We have a strong suspicion that the two organ pieces you mention have 'fancy titles,' and that they belong to the 'hashed up' species.

**H. P.**—Mr. Vert, 6, Cork Street, London, W., will furnish you with information concerning professional ladies' orchestras.

**OMEGA.**—The turn should begin on the principal note (C) in both instances.

**D. T.**—'Dotted Crotchet' is much obliged for your suggestion; he has made a note of it.

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## DAILY TELEGRAPH.

Some passages are of special charm and significance, especially that in which the chorus sing without accompaniment the familiar text, "Faith, the substance of things hoped for," &c. There is neither space nor time for details, and I sum up in saying that Mr. Atkins may take courage from the character of his latest venture and go on to higher things.

## STANDARD.

This represents, so far, Mr. Atkins's largest work, and marks a great advance on his previous efforts. . . . The work is worthy of high praise, as an earnest and expressive composition; and in the orchestral part Mr. Atkins reveals a true feeling for tone-colour and variety, which stamps the work as far away from the ordinary and a welcome departure from the usual cathedral service type of music.

## MORNING POST.

The hymn extols Faith, and the composer's treatment of the words is scholarly, yet not dry. The music, with its ecclesiastical subject-matter, shows modern influence and here and there that of Elgar, yet not so as to suggest direct imitation. The work, commendably short, promises well for Mr. Atkins's future as a composer.

## DAILY NEWS.

Mr. Atkins has evidently been influenced by the music of his librettist, and, as far as the orchestra is concerned, by the modern school in general. Strangely enough, the most striking music of the new work is to be heard in the orchestra, which, by many picturesque touches of appropriate instrumentation, illustrates the text with the happiest effect.

## PALL MALL GAZETTE.

In this work Mr. Atkins has shown his capacity for musical development quite extraordinarily. I find it to be a great improvement upon the excellently good work which he has before given to us. Not only does his thought rise to a higher range than heretofore, but there is a far greater grip of his musical material, and a greater condensation of method. The chorus, "In the Name of our God," and the solo immediately preceding it, "Rejoice," show a grip and a tendency towards the intellectual side of music which are very satisfactory; his melody is fluent, but never inclined to run to seed or to become blank, and there is many a touch of real beauty in his orchestral treatment, where all of it is musicianly.

## ATHENÆUM.

Mr. Atkins shows skill in musicianship, yet it never becomes unduly prominent. . . . The Hymn under notice is excellent of its kind, and festival authorities will no doubt soon give its author an opportunity of displaying his powers on a larger scale.

## YORKSHIRE POST.

The composer has produced an exceedingly well proportioned work. In sustained dignity of utterance, the music reaches a high level. It has real solemnity without any dryness, and the sensuous beauty frequently attained in the colouring has no touch of either tawdriness or vulgarity. There is something of Sir Hubert Parry's influence perceptible in the strong texture and fine construction of the music, together with a richness of colour which is outside the range of Sir Hubert's simple palette. . . . The music is eminently natural, and two unaccompanied passages for the chorus achieve a genuinely impressive effect by very simple means. And there is not a bar that can be styled sentimental, pretty, or sensational, which is negative praise of a high order.

## BIRMINGHAM DAILY POST.

The musical treatment is in the modern continuous manner, without break, the alternating choral and solo sections forming one organic whole. Representative themes are employed, and with no little skill. One standing for Faith is the most important. A motive given at the outset by the brass gives an ecclesiastical stamp to the work, and use is made of part of the ancient hymn tune, "Vexilla Regis." But Mr. Atkins has the gift of melody, if not as yet of a very individual type; and there is lyric charm in the solo, "Unless the Lord had been my help," which is gracefully scored. The orchestration throughout is very good, and the voice-writing is effective.

## BIRMINGHAM GAZETTE.

Of the cantata as an art work I have no hesitation in speaking in terms almost superlative. Mr. Atkins is at once solid and interesting. There is not a dull moment; everywhere the music has a contagious warmth. One has the impression that all was given off at white heat. There is nothing laborious, nothing of the dry-as-dust style traditionally attributed to cathedral organists, nothing of the universally despised Kapelmeister-musik. On the contrary, Mr. Atkins, while in warp and woof having some kinship with Bach, is in colour and feeling as modern as Strauss. The solo, with its exquisite accompaniment, was especially beautiful, even where all was beautiful. Mr. Atkins has made his mark, and if he continues to progress at the same rate will, before many years, attain the highest rank.

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## THE TIMES.

In many respects Dr. Cowen has accomplished much in this "trifle." The ballad occupies but twenty short minutes in performance. His humour, it is true, is often of a very obvious kind; but it may be that in a work like this, evidently intended for small choral societies, for which it is admirably adapted, a certain amount of obviousness must be arrived at. . . . But on humour Dr. Cowen does not wholly depend, for he writes now and then passages that come near to being beautiful, as in the accompaniment to the words "And my sister's child." The tune which is used at the verse "For saddle-tree scarce reached had he" is excellent, and so is that at the beginning of the end, "Away went Gilpin." In short, the ballad is a very good example of what such ballads are expected to be, not too long, not too extortionate in the demands it makes on either chorus or orchestra—or, for that matter, on the hearer.

## DAILY TELEGRAPH.

By a happy inspiration, Mr. Cowen has preferred to skim along the surface between Cheapside and Ware, guided by the genius of poor Cowper in one of his rare moments of cheerfulness. . . . His music is, in its way, as humorous as the words, and I cannot sufficiently praise the *finesse* with which he has surmounted certain very obvious difficulties due to the unchanged rhythm of the ballad, and the unavoidable need to suggest without monotony the beat of the horse's hoofs. . . . The orchestration is as brilliant and fanciful as any body can desire. It "keeps the game alive" in most strenuous fashion, and to it is largely due the fact that there is not a dull lar in the work.

## STANDARD.

The humour of the amusing ballad has been very happily caught, and its most diverting situations are illustrated with a directness and point that considerably increase their comicality. . . . As will be surmised, coming from the pen of such a consummate master of orchestration, the accompaniment abounds with deft and subtle touches that prompt the imagination of the listener, and increase the significance of the words. . . . The work was sung and played *con amore*, and at the close Dr. Cowen received quite an ovation.

## MORNING POST.

The success of his new work was never for a moment in doubt. The attention was arrested from the opening, and the humorous suggestions, such as the allusion to the good old song "The Roast Beef of Old England" and the realistic imitation of the braying of an ass, were readily seized and greatly relished. The work is wonderfully graphic; it abounds in amusing details and pursues its course brilliantly without flagging. It all goes with a snap. Sung *con amore* by the chorus it was received with acclamation, the composer being cheered with true Welsh enthusiasm. There can be no doubt that "John Gilpin" is destined to become widely popular.

## DAILY NEWS.

It is easy for the choir, defective, and it is not over elaborated. . . . The bright, skilful little work would probably be even more effective if sung by a smaller choir.

## PALL MALL GAZETTE.

The result is a triumphant piece of delightfully humorous music, in which music is by no means forgotten in the humour. It has been strange to note how Dr. Cowen, who, by the way, wrote this Choral Ballad specially for the Cardiff Festival, has increased his grip upon music to such an extent that at the present moment whatever whim or fancy may occur to him, he finds it well within the limits of his intellectual outlook, and can express it precisely as he wishes to express it; that is to say, if one may steal a simile from literature, that every word is precisely suited to the idea, just as in his case (I speak now of "John Gilpin") every idea is suited to the music. The work springs along from the outset. The Gallop of Gilpin, . . . right down to the egotistical cry of the author (that gentle humorist, Cowper).

And when he next doth ride abroad,

May I be there to see  
are realised without any violence, without the smallest indication of excessive thought, without any attempt at exaggeration, and yet with a pitter-patter and a swing which enhance every detail, from such a phrase as "Away went Gilpin," to the "Stop Thief"—matters which proclaim the work to be literally a miniature masterpiece.

## DAILY CHRONICLE.

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Like the poem, the composition is manly, direct, and purely English in style; the composer has made the most of every suggestion in the words, and, among other things, the second number, "Hark, the brave North-Easter!" contains delightful musical allusions to the chase, and is followed by a "nocturne" which may be interpreted as the dreams of the hounds. Fitful passages occur for a moment or two at a time, one a phrase of suave beauty, and the whole might be taken as an orchestral picture of a canine Queen Mab. A charmingly graceful, flowing chorus follows next, in which the four-part female chorus is used with great skill. The last chorus has a broad tune in the manner of a folk-song, and gathers up the chief theme of the "dream" movement.

## DAILY TELEGRAPH.

He seems to rejoice in the howl of the nor-easter over a Yorkshire moor, but as an artist he restrains his ecstasy, and so orders the outcome of it that I should not be surprised to find choral societies all over the country taking up the "Ode to the North-East Wind." The composer has a sharp eye for contrasts, and the couplet referring to hounds, "Go and rest to-morrow in your dreams," suggested a nocturne which forms the central episode of the piece. Mr. Cliffe excels in dainty music of this kind, and the effect of the nocturne coming after the turbulent greeting to the wind is wholly charming. That turbulent greeting, by the way, is not wild beyond measure. Everywhere there is a proper restraint in consideration of the intelligible, the orderly, and the beautiful. This, in brief, is a summary of the new work as dictated by my own impressions, and I congratulate Mr. Cliffe upon another festival success in the programme.

## MORNING POST.

The music is quite easy to follow; there is a distinct English flavour about it. Now if, on the one hand, composers who seek to be "up-to-date" often become too elaborate and vague, those who seek after clearness of form, and whose aim is to please rather than astonish, run the danger of being accounted old-fashioned, or it may be commonplace. Mr. Cliffe's music is easy to follow at a first hearing, but it is never open to the latter charge. It is distinctly good, and the very ease with which the composer expresses himself makes one overlook much clever workmanship. The picturesque scoring and the grateful writing for the voices will no doubt win popularity for the work.

## DAILY NEWS.

It is a robust work, and is certainly well suited to the rhetoric of the poem. . . . Mr. Cliffe, jocund and open though he be in general effect, has been wise enough to strike a deeper note, to lift, as it were, the surface-thought of his feeling out of any sentiment of commonplace. His conception of the south-west wind is altogether delightful, and there is some strong choral work in the finale.

## DAILY CHRONICLE.

The work, a short one, which was well performed and given an enthusiastic reception by a large audience, is likely to find general popularity owing to its melodious and forceful themes. It is essentially English, direct, and straightforward in treatment, while containing many happily descriptive passages. It has evidently been written with an eye to popular favour.

## YORKSHIRE POST.

It is a work which has both brilliance and charm, and, having regard to the nature of the poem, in which neither mood nor metre is subjected to any material variation, the success of the composer in giving variety of effect is quite remarkable. . . . The whole work has a vigour and a freshness quite in keeping with the subject, and the power which it evidences enhances the surprise one has long felt that Mr. Cliffe has not done more than he has. . . . Mr. Cliffe has done more than turn Kingsley's poem into an effective composition; he has caught its atmosphere admirably. There is the breeziness of the poetry in the music; there is also its distinctively English sentiment; and while he has secured variety he has also given his music coherence.

## MORNING LEADER.

Mr. Cliffe writes choral music such as Yorkshire loves—melodious, with well-marked rhythms and solid harmonies, and there is a splendidly healthy, open-air spirit in all which appeals to the North-country imagination. He displays more especially in the nocturne, gifts of fancy which prevent the music from becoming merely boisterous, and the scoring is throughout excellent.

## SHEFFIELD DAILY TELEGRAPH.

In his treatment of the lines the composer has adopted a characteristic directness which will without doubt serve to make it immensely popular. It is all very obvious, because the subject makes no call upon subtlety or psychology. The composer has adopted Handel's advice to the amateur composer, when he hung his music out of the window—he has given it "some fresh air." The work teems with tunefulness. If the composer had sat down and, recognising the barrenness of recently-issued publishers' lists of novelties, deliberately set about to write a pleasant, easy, and effective work for the market, he could not have succeeded better. It must not be inferred from this that there is anything unworthy or cheap in the "Ode to the North-East Wind." On the contrary, it is full of cleverness, musically to a degree. . . . It may well be prophesied that soon Mr. Cliffe's Ode will go the round of the choral societies.

## SHEFFIELD INDEPENDENT.

Mr. Cliffe is a craftsman needing not to be ashamed. He has not given the world anything better than this Ode. It is a work in which the orchestra and the chorus alike delight. He thrills and he enthuses by his musical portrayal of his text. There is a feeling of the presence of icebergs as he sings of the black north-easter, and there is the reflex of the pride of the parson-poet in the doings of our conquering fathers who sailed over seas. There is most grateful music for every voice. That assigned to the ladies' voices is of the most captivating and entrancing, while that for his men's voices has the true manly ring in it, something of the salt spray, and of the field sports which have done so much in making England mistress of the seas. He must be an alien who did not feel proud of the setting of the last stanza of the Ode, who did not feel its bracing effect as the men and women of Hallamshire gave it full-lunged utterance—"Blow, thou wind of God." The instrumental workmanship is not less delightful than the vocal. Mr. Cliffe uses the full orchestra in the manner of the mature music-maker. . . . Whatever may be the future of works heard during the Festival, "The Ode to the North-East Wind" will have a long and popular survival.

## LEEDS MERCURY.

The difficulty for a composer undertaking to set the lines was their lack of variety in idea and treatment, but Mr. Cliffe has provided a point of repose by introducing an instrumental Nocturne hinting of dreams and the subdued echoes of the hunt. The rest consists of strong, vigorous, and simple choral writing, full of picturesque and even dramatic effects, such as the Sheffield chorus love. It is a thoroughly successful little work, which will undoubtedly add to the composer's repute.

## YORKSHIRE DAILY OBSERVER.

It is English music to the core, one may say, looking to the age in which we live. I do not know whether Mr. Cliffe would feel altogether complimented by the comparison of his Ode with Bennett's "May Queen," but, remembering the new orientation in the republic of music which has ensued from the observatory of Bayreuth, that genial work by his once-famous Yorkshire predecessor presents as good a parallel as I can think of at the moment. The English note is heard in the straightforward style of the declamatory passages and the tunes of the melodic part-writing. . . . The pith of the matter is—and at this I may leave it—that Mr. Cliffe has written a work which is at once popular and good music. The audience does not need to be educated up to it. Its acceptance this evening was instant and enthusiastic.

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